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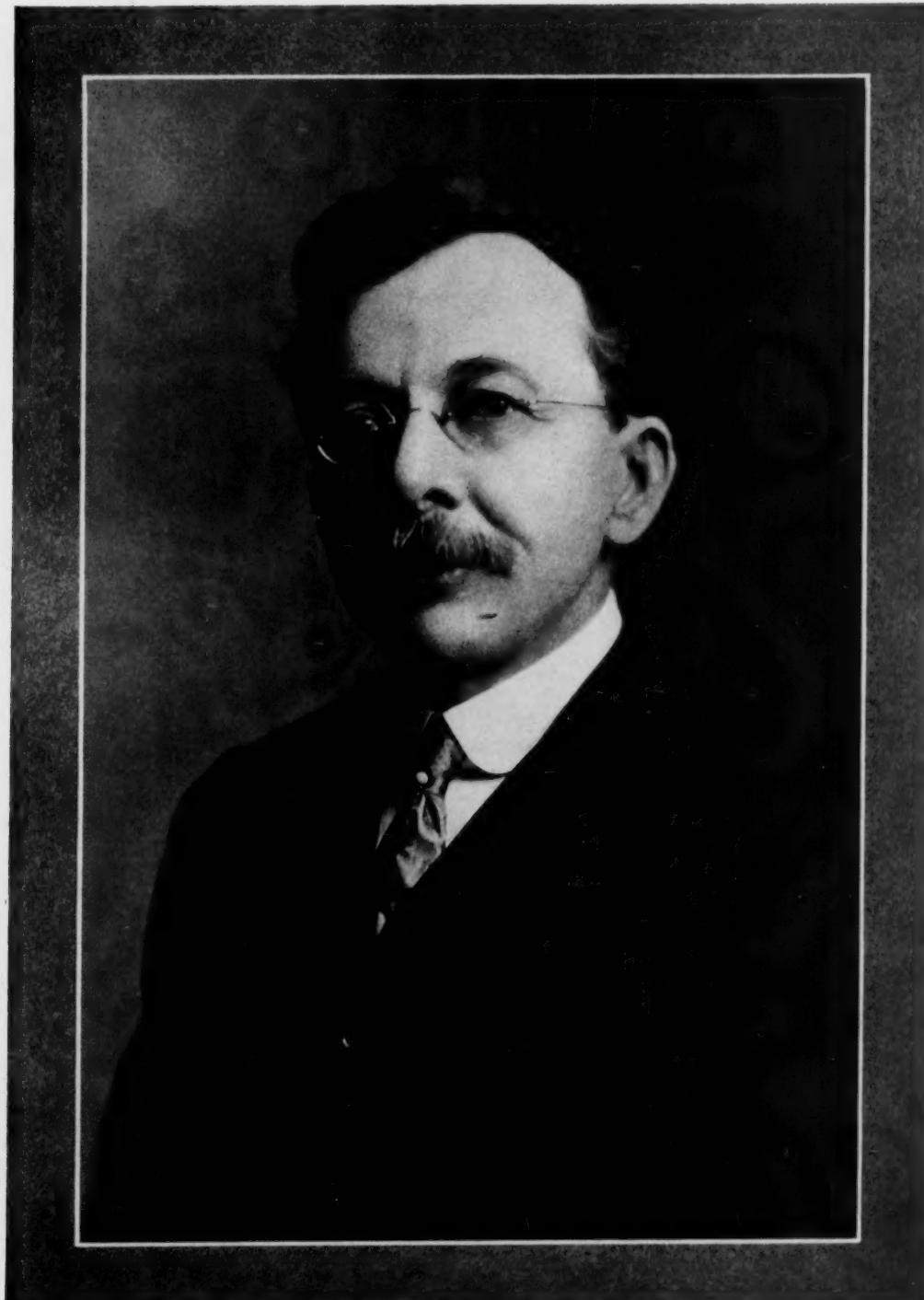
Published by Musical Courier Company, Inc., 437 Fifth Avenue, New York.
Entered as Second Class Matter January 8, 1883, at the Post
Office at New York, N. Y., under the Act of March 3, 1879.

Subscription \$5.00 Foreign \$6.25 Annually

VOL. LXXXII—NO. 22

NEW YORK, THURSDAY, JUNE 2, 1921

WHOLE NO. 2147



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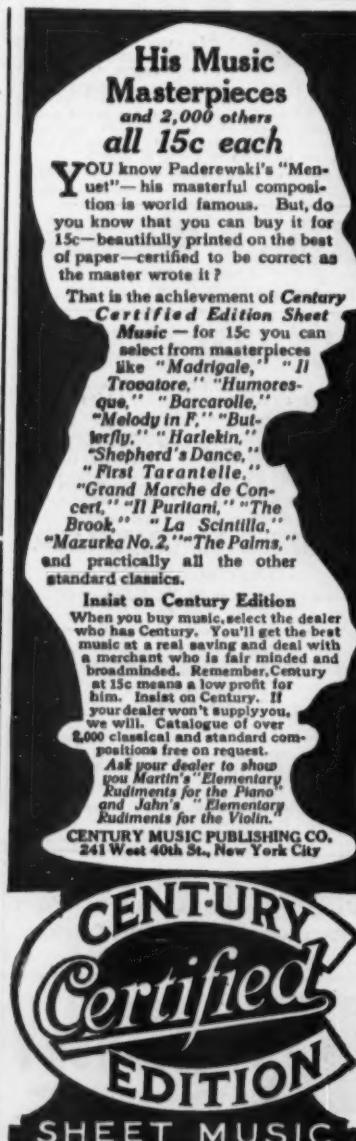
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With the exception of a fanfare by the orchestra's brass section, the spontaneous rising of the audience as Dr. Stanley appeared upon the stage, and innumerable floral tributes, no unusual features marked the concerts; but a far deeper tribute than any which ingenuity might devise was continually in evidence throughout the festival. Every man and woman in the great chorus, every member of the Chicago Symphony Orchestra, and the soloists, one and all, rose to exceptional heights, evidently touched and inspired by the significance of the occasion. Nor was the audience behindhand in contributing its share toward the general success. A deep attentiveness, amounting at times almost to reverence, was unmistakably felt throughout all the concerts. This complete co-operation resulted in such a high order of performances that a detailed record of them cannot fail to be of interest to all who have the musical progress of this country at heart.

FIRST CONCERT, MAY 18, MISCELLANEOUS PROGRAM.

The first concert opened with Dvorák's overture, "Husitska," op. 67, which Mr. Stock and his splendidly trained musicians imbued with a wealth of color and rhythmic charm. The other purely orchestral numbers of the program were the symphonic poem, "Juventus," by the young Italian composer de Sabata, and Tschaikowsky's rarely heard second symphony, C minor, op. 17. Needless to say it received a clear, fluent and altogether satisfying performance at the hands of Mr. Stock and his men.

Orville Harrold, tenor, was the soloist, an American who has caught the secret of pouring forth his superb lyric voice in the best Italian style. He is an artist who never permits his gift of impassioned utterance to carry him beyond the limits of good taste. "Ah, fuyez, douce image," from "Manon," "Una furtiva lagrima," from "L'Elisir d'Amore," and "Salut! demeure chaste et pure" from "Faust," were the arias sung at various times during the program, besides as many more encores, all given with great fervor and beauty.

Yielding to a request signed by hundreds of his admirers, Dr. Stanley put two of his own works upon the programs. The first, "Chorus Triomphalis," a march-fantasia for orchestra, chorus and organ, op. 14, concluded the first program. As the composer-conductor stepped forth upon the stage, he was greeted in no uncertain terms of affectionate admiration by the orchestra and the audience; and the auspicious conditions were amply fulfilled in the performance. This composition is of local historical significance in that it was written to celebrate the twenty-fifth anniversary of the presidency of James Burrill Angell (the text written for the same occasion by Prof. F. N. Scott, of the University of Michigan), and dedicated to the almost equally beloved wife of the famous educator, Sarah Caswell Angell; but musically it is of interest as being cast in a unique form. The major portion of the work is devoted to the orchestra, and consists of a concert march, built of two finely contrasting themes, and elaborated with facile fluency. At the conclusion a chorale, sung by full chorus, is superimposed upon the main theme which is re-stated in the orchestra. The result of this unusual and imaginative procedure is extraordinarily effective. One feels when listening to it that full success has attended an experiment in which a composer of inferior scholarship or doubtful sincerity would inevitably have come to grief.

SECOND CONCERT, MAY 19, "ELIJAH."

Conforming with the custom, time-honored at the Ann Arbor festivals, the "Thursday Night Concert" is an oratorio, this year "Elijah" being selected. The soloists chosen were Florence Hinkle, soprano; Merle Alcock, contralto; Lambert Murphy, tenor, and Theodore Harrison baritone, and it may be stated that a more satisfying aggregation of singers, either individually or collectively,

could scarcely have been found. The minor parts were ably represented by Grace Johnson-Konold, soprano, as the youth, and the following students and faculty members of the University School of Music for the double quartet: Grace Johnson-Konold and Maude C. Kleyn, sopranos; Doris Howe and Nora C. Hunt, contraltos; George O. Bowen and Harry G. Mershon, tenors; Robert R. Dieterle and Robert McCandless, baritones.

Miss Hinkle sang with her usual sureness and ease; Miss Alcock outdid herself in beauty of tone quality and interpretative appreciation; Mr. Murphy was at his best, and Mr. Harrison truly thrilled his audience with his dramatic intensity, dominating grasp, and superb voice—a voice, by the way, which has grown remarkably in volume and resonance within recent years.



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SASCHA JACOBINOFF.

The violinist, who is achieving success quietly but surely and being recognized more and more as an important factor in the musical world. Recently he earned no little praise for himself both as soloist and conductor on a three weeks' tour with the Bolm Ballet and the Little Symphony, replacing George Barre, the well known flutist and conductor of the Little Symphony, who was detained in New York. Next season Mr. Jacobinoff will add to his own recital engagements a transcontinental tour with the Griffes Group, in which he is associated with Olga Steeb, pianist, and Edna Thomas, mezzo.

With the first notes sung by the chorus it was clear that this venerable organization was ready and equipped to render homage to its creator and chief. A spirit of alert enthusiasm showed itself from the start in the rhythmic accuracy and perfect intonation which prevailed throughout the performance. But over and above the technical perfections there stood out beauties of shading and phrasing very unusual in all but a few of the best professional choruses. This statement might even be qualified by adding that no chorus of any kind could respond with more complete sympathy to its conductor's demands without the backing of wholesome respect and whole-hearted admiration. The performance was not only admirable in every detail, but well rounded and wholly satisfying in its entirety.

(Continued on page 9.)

ELABORATE PLANS FOR ZURICH FESTIVAL

Zurich, May 1, 1921.—The "International Festspiele, Zurich" will take place from June 15 to July 15. While plans have not quite matured, it is proposed to have the following conductors for the symphony concerts: Arthur Nikisch, Sir Henry Wood, Gabriel Pierné of Paris, and Dr. Volkmar Andreae of Zurich. The first concert will include Beethoven's ninth, under the baton of Nikisch. There will be several performances of "Parsifal" at the Opera, as well as Mozart's "Il Seraglio." The artists engaged for these performances include Karl Erb, Paul Bender and Fritz Feinhals, of Munich; Emmy Krueger, Bertha Kiurina and Elizabeth Schumann, of Vienna, and several of the more important Zurich artists.

NINETEENTH SPRINGFIELD FESTIVAL BEST IN YEARS

Western Massachusetts Turns Out en Masse to Hear Annual Spring Concerts—Great Auditorium with Its Large New Municipal Organ Affords Splendid Setting for Forces Involved—Philadelphia Orchestra and Noted Soloists Assist

Springfield, Mass., May 23, 1921.—The nineteenth annual May Music Festival of the present Springfield Association's series of concerts has just been successfully concluded, despite the illness and subsequent cancellation of some of the announced and well-advertised principals. It was a festival likely to be long and especially remembered by the student colony here as affording an uncommon wealth of instructive vocal and instrumental music. With the piano mastery of Harold Bauer on the afternoon of Friday, May 20—and it was never heard here under more favorable conditions—and the unquestioned artistry of the temperamental young violin maestro, Toscha Seidel, whose playing, heard here for the first time made an unusually favorable impression, it was from beginning to end a delight and encouragement to every true lover of music.

The weather throughout was fine, and it certainly cannot be said that there was not sufficient variety in the program offerings. The great Auditorium with its large new municipal organ, afforded a splendid setting for the forces involved, although the seating of 300 men and women of the official festival chorus, plus 200 trained school-children of the special chorus, again plus the sixty-five men of the Philadelphia Orchestra brought here by Dr. Thaddeus Rich to supply the orchestral setting for the entire series of concerts, was something of a problem. The first nine rows of seats across the front of the hall and the two balcony sections nearest the stage had to be condemned so far as the box office was concerned so that the platform might be sufficiently extended. Large and brilliant audiences applaudingly approved the work of the host of musicians, individually and collectively. There was nothing but praise for the happy result of the untiring labor of many previous weeks on the part of John J. Bishop, the veteran conductor and trainer of the great and efficient chorus, and for the secretary-manager, William C. Taylor, who for many years has had the multitudinous details of all festivals here to look after.

PRELIMINARY PROGRAM.

"Sunday Afternoon Preliminary Concert," as in several previous seasons, was given by the concert-organist, Prof. William Churchill Hammond, of Holyoke, director of musical activities of Mt. Holyoke College. He played an excellent program and the occasion was made exceptionally interesting by the first appearance here of the new Mendelssohn Quartet, which sang most acceptably "I Have Longed for Thy Salvation" from Rossini's "Stabat Mater," and "Fairest Daughter" from Verdi's "Rigoletto." This quartet consists of Anna M. Wollman, soprano; Gertrude C. Simpson, contralto; Edward E. Hosmer, tenor, and Walter B. March, bass, and is already booked for concert engagements the coming summer and autumn.

FIRST CONCERT.

Mendelssohn's sublime "Elijah" has not been given here since the festival of 1916. It was the first evening concert offering. Thursday, May 19, Corinne Rider-Kelsey, who was a festival soprano here in 1906 and again in 1911, and Jeanne Laval, contralto, who made her first festival appearance here, gave good accounts of their musicianship in the women's roles. The part of Elijah was never better sung here than by Royal Dadmun whose beautifully trained voice was heard to exceptionally fine advantage in "It Is Enough" and "The Lord Shall Smite All Israel." Paul Althouse, in the tenor part, was impressively eloquent, and the orchestra did glorious work in the inspiring harmonies of the accompanying music.

SECOND CONCERT.

Friday afternoon, Harold Bauer, who had generously responded to enthusiastic acclaim in the morning "public rehearsal," played with his usual consummate authority the Saint-Saëns concerto in C minor and a group of three smaller numbers by Ravel, Liszt and Wagner, adding by way of encore a Scarlatti piece which delighted the great audience amazingly. The orchestral performance directly following the concerto, of the colorful "Scheherazade," by Rimsky-Korsakoff, was a revelation in symphonic realism. Dr. Rich's men played this and the "Meistersinger" and "Vorspiel" with finished charm and elegance.

(Continued on page 60.)

OTTO KLEMPERER, AS CONDUCTOR, MAKES DEBUT IN BERLIN WITH SCHONBERG PROGRAM

New Music by Polish, Czech and Hungarian Composers—Philip Jarnach, Pupil of Busoni, Hailed as a New Creative Force in European Music

Berlin, April 22, 1921.—Otto Klemperer, Kapellmeister of the Cologne Opera, although enjoying an excellent reputation in musical circles, had thus far not found an occasion to show his art before the Berlin public. He appeared for the first time in the last concert of the "Anbruch" series, conducting a program of Schönberg's music. Klemperer, a pupil of James Kwast, spent his years of study in Berlin, and already at that time began to arouse the attention of musical connoisseurs. For some time he was the assistant at the piano of Oskar Fried at his choral rehearsals. On Fried's recommendation, if I remember rightly, Gustav Mahler took an active interest in young Klemperer, who pretty soon made his way at the theater, occupying different posts as conductor, rising to a quickly growing celebrity by his accomplishments at the Hamburg Opera, and especially at Cologne.

He is considered one of the most excellent theatrical conductors now before the public. That his abilities are not limited to the stage, he showed convincingly by last Saturday's symphonic concert in Berlin, which places him in the front rank of the younger orchestral conductors of our day. Judging by the first impression produced by his appearance, his manner of conducting is that of perfect self-possession, a man who knows clearly what he wants, what he is able to do, and how to bring his intentions into effect. Consummate technical skill, youthful ardor, a piercing intellect and a fascinating appearance combine to make his conducting unusually interesting, convincing and even enrapturing. His success was complete, and incidentally that of the two Schönberg scores which he chose.

"Verklaerte Nacht," inspired by a poem of Richard Dehmel, originally written as a piece of chamber music for six string instruments, is the earliest of Schönberg's compositions in broad dimensions. Of late it has been arranged for string orchestra and in this form has been played rather frequently these last years. Schönberg here shows distinctly his descent from Wagner. The "Siegfried Idyll," "Tristan" and "Parsifal" are the models of which one is frequently reminded in listening to the composition, which, however, in its technic shows the hand of an experienced master.

Barcelona, Spain, April 15, 1921.—Although the official music season in Spain is the winter, the most important artistic events generally take place in the spring. Of this spring the music lovers of Barcelona will keep an imperishable memory, for they were privileged to enjoy for the first time two works which, although very different and of widely separated periods, surely issue from the same stock. We are speaking of Bach's great "St. Matthew Passion," and Richard Strauss' opera, "Der Rosenkavalier," which last we were not able to know before on account of the war. Quite different are the reasons which have kept Bach's masterpiece from being heard—but that is a chapter by itself.

Nearly two centuries have passed since the first performance of the gigantic work (in Leipzig, 1729), yet even technically it still bears comparison with the most daring of modern works—a circumstance reserved only to the products of true genius.

Our worthy "Orfeo Catala," an active pioneer of musical culture, has accomplished one of his most praiseworthy endeavors, in producing a fitting interpretation of the work. The rehearsals have lasted nearly a year, and the excellent elements which constitute this society were supplemented by eminent outside forces, including the celebrated organist of Strasbourg, Albert Schweitzer, the tenor George A. Walter, two soloists of the Berlin Opera, Flemming and Menge, besides our own countryman, the cellist Gaspar Cassado, and other eminent artists.

All these participants under the masterly direction of Professor Millet, did wonderful work and were able to communicate to the audience all the emotion and the grandeur of Bach's unabridged score.

The performance lasted seven hours and was divided into two sessions, afternoon and evening, in order not to tire the public. It was a triumph for all concerned and was repeated on the following Sunday, raising the same enthusiasm and interest. It was a day which the true music lovers will remember forever.

THE FIRST "ROSENKAVALIER."

It was with keen expectancy that we awaited the première of "Der Rosenkavalier," one of the more disputed works of Strauss, for this composer has many admirers here. Hence it was a matter of course that our "Lyceum" was sold on the night of April 2.

The opera of the German composer called forth the deepest admiration on the part of the Spanish public—a surprising fact since it departs radically from Strauss' familiar style and manner. In fact, "Der Rosenkavalier" wholly lacks violent contrasts and the "effectism," often rather curious, which is so frequent with Strauss. Instead of seeking to be complicated and obscure as in his other works, suddenly affects a primitive simplicity, occasionally reminiscent of Mozart.

Of course here, too, the contrasts exist; but these derive their motives from the situation of the drama spontaneously, the tone following and answering exactly to the text. On the whole we found it to be a highly valuable work, sometimes full of pathos, sometimes comic, often grotesque; but always interesting and revelling in a luxury of technical raiment that makes the most trivial ideas appear noble and full of charm.

As regards interpretation we can only record well-deserved praise, especially when we think of the many difficulties, rhythmic and melodic, with which the score is beset. Delia Reinhardt, Elisabeth Schumann and Mme. Gertner, in their respective characters of Octavian, the Marschallin and Sophie, did exceedingly well both as actors

Schönberg's "Pelleas and Melisande," written a few years later, shows a different aspect of his art. Richard Strauss' idea of the symphonic poem, his manner of handling the complicated modern orchestra, have in the meantime occupied Schönberg's attention intensely. His manner of expression, of melodic invention, of orchestral color, however, is thoroughly individual and leads to new and startling effects proceeding from the application of Strauss' technical methods. Schönberg's "Pelleas and Melisande" has hardly any similarity to Debussy's famous score; in many ways it is even directly opposed to the style of the French master, who is in search of transparent colors of simplicity, of contours, whereas Schönberg revels in a luxuriant overcontrapuntal writing, in a bewildering wealth of colors.

It was no small feat of Klemperer's to present this score, one of the most complicated in existence, with absolute clearness, so that its entire melodic wealth and its excitingly varied rhythmical life became active and effective. Even its dangerous length (the performance lasts more than an hour) was hardly felt by the listeners, thanks to Klemperer's superior mastery of its contents, his intensity of interpretation.

NEW QUARTET BY ROZYCKI PLAYED.

The trio Pozinak-Deman-Beyer brought its cycle of concerts to an enjoyable close. A piano quintet by Ludomir Rozycki was the novelty of the occasion. It captivates the listener by its somewhat melancholy, soft melodic beauty, its elegance of diction, and the refinement of its style. It shows the stamp of a musician, however, who by nature is inclined more toward opera, with its broad melodic lines, its resounding climaxes and lyric effusions, than toward the more severe construction of chamber music in the proper sense of the term. The composition of the eminent Polish musician (Rozycki is at present conductor at the Warsaw Opera) was given a most careful and effective rendering and was received with considerable warmth.

NEW PIANIST PLAYS NEW MUSIC.

Erno Balogh is a young Hungarian pianist well versed in the technical problems of piano playing, a brilliant

player endowed with excellent musicianship. His program contained, besides old classical numbers by Scarlatti, Haydn, Bach, a number of small piano pieces by the progressive young Hungarian composers, Kodaly, Leo Weiner, Bartok. Of these Bartok has by far the strongest personality. His oddities have a certain persuasive strength, because one feels that they are the natural products of an unconventional personality, an original mind. Kodaly and Weiner are no less prolific in the use of the up to date means of expression, but the effect in their attempts seems rather whimsical, forced, devoid of convincing power.

MORE NOVELTIES.

The last chamber music concert of the Anbruch series made the audience acquainted with Philipp Jarnach's string quartet, op. 11. Jarnach's violin sonata, which a few weeks ago made a very favorable impression, gave us the right also to expect good music in the quintet. These expectations were not deceived. Jarnach is a musician who will have to be ranked among the remarkable personalities of the musical young Europe. By birth Spanish, by education Parisian, German-Swiss by adoption, led to maturity by the teaching of Busoni, Jarnach has had the happy instinct to stick, not to the dispersing, but to the connecting elements of this rather unusual path of education, and he now stands before us as an artist of self possessed attitude, of serious mind and unusual power. He is modern without a trace of grotesqueness, modern in a very natural manner without the threatening revolutionary pose. His beautiful quintet stands firmly on the base of a perfectly mastered handicraft, spiritualized and enlivened by a vivid imagination, a rich fund of emotional power. For its "Preambulum" and seven times varied theme it offers a fill of attractive ideas, select effects of sound, constructed with convincing logic, which testifies to Jarnach's power of building and shaping. The quintet was excellently played by Boris Kroyt, Heinrich Drobatschewsky, Wilhelm Thomas, Erna Schulz and Ewel Hegmann, and met with a warm reception.

Vladislav Tak, the conductor of the "Tak-Philharmonic" in Prague, has appeared several times before the Berlin public with his own orchestra in the beginning of the present season. His remarkable capacities as a conductor and as a promoter of modern music have found due appreciation in these columns several months ago. He gave another concert recently, this time with the aid of the Berlin Philharmonic Orchestra. The program on this occasion was entirely composed of Bohemian compositions—Dvorak, a symphony by the excellent though too little appreciated musician, J. B. Foerster, and a scherzo by Jaromir Weinberger.

CESAR SAERCHINGER.

BARCELONA HAS EVENTFUL SPRING SEASON

Bach's "St. Matthew Passion" Has Belated Première—Austrian and Swedish Ballets' Appear—Strauss' "Rosenkavalier" Favorably Received—Other News

as well as singers. Their efforts culminated in the beautiful trio of the third act, to which they gave all the required tenderness and intensity. Praise also is due to baritone Lattermann in the difficult character of Baron Ochs. Most wonderful, however, was Bruno Walter, the conductor, whom we do not hesitate to characterize as one of the most eminent orchestra leaders who has ever visited Barcelona. The public gave the work and its interpreters the warmest reception.

BEETHOVEN IN QUANTITIES.

To commemorate the 150th anniversary of the birth of Beethoven the Asociacion de Musica de Camera engaged the celebrated Rose Quartet of Vienna, which in the first half of March gave a complete rendition of all the string quartets of the master of Bonn. A numerous and choice public attended these interesting concerts, and the great Austrian artists were very much applauded for their correct yet personal interpretation of the works. Likewise and with the same purpose, the pianist Blasé Neti has given a series of concerts, playing in them all the sonatas of Beethoven, a praiseworthy enterprise which our audiences rewarded with generous attendance and applause.

THE VIENNA BALLET FALLS DOWN.

Another Viennese organization which has just visited us met with a less cordial reception than the excellent Roses, namely the ballet of the former Vienna Imperial Opera, now called Staatsoper. The management of the Lyceum Theater, which had engaged this troupe, advertised it as a sensation equaling the famous Ballet Russe, and knowing the high state of artistic culture for which the Austrian capital is famous, we almost believed the press agent's words.

But, alas! we were fooled. The Austrian dancers, although not lacking in distinction and agility, failed to produce a real impression. They aroused no deep emotions, for their choreography does not in any way depart from

the paths of tradition and go beyond the ideal of technical correctness. Nor do they deserve praise for their stage management or the quality of the works which were presented. Therefore they can never be compared with those wonderful Russians, who were a revelation and who made us acquainted with so valuable a composer as Stravinsky.

If this spectacle had been announced to be as it really is, it certainly would have pleased more; but the manager made us believe that it was something new and never before seen and the public resented this.

Much the same is true of the Swedish Ballet which also has been compared to the hosts managed by that prodigious dancer, Mijinski (who I believe is now confined in a madhouse). The Vienna artists even command their metier better than the Swedish; on the other hand these do possess a certain originality and a sincerity which renders their work more artistically convincing. Briefly we may say that the works presented partake of the pantomime rather than the usual ballet, and when they represented the pictures and customs of their country they interested and moved the people; not, however, when they tried to go beyond their characteristic domain, as in the case of the pantomime "El Greco," a succession of scenes and images inspired in the chief pictures of the celebrated artist.

AN ALL-MUNICH "FREISCHÜTZ."

"Der Freischütz" has been absent from our leading opera house more than thirty years and therefore the interest was the same as if this were a first performance. The success was wholly commensurate with the value of the work and the same may be said of the interpretation. It is true, above all, of the director of the orchestra, Bruno Walter, who conducted the work with a brilliancy and sincerity which roused long continued applause. Very remarkable also was Delia Reinhardt, a singer of warm and suggestive voice, who represented Agata, and not less so was Elisabeth Schumann, whose sympathetic voice and gesture won the public from the first moment. The basso, Lattermann, is an actor of first quality, although his vocal faculties are already declining. Very able too, were Messrs. Gunther and Schutzenföld. TOMAS ORTS CLIMENT.

UPPER SILESIA PLEBISCITE STIRS MUSICAL ACTIVITY

New Oratorio by Keussler Wins Praise in Breslau—Respighi and Mana-Zucca Have Premières

Breslau, Germany, April 20, 1921.—There is a surprisingly rich musical life in Upper Silesia, supported almost exclusively by the German element. The industrial and mining towns like Beuthen, Gleiwitz, Königshütte, Hindenburg, Kattowitz, are situated closely to each other, the whole district covering an area not larger than Greater New York with the nearby Jersey towns. Inhabitants of one town can easily visit concerts of the other ones, and there is much co-operation and mutuality in operatic and symphonic organizations. Kattowitz, the most important of these towns, as far as musical activities are concerned, is the home of the renowned Meister-Gesangverein, a choral society, so called after its founder and first conductor, but entitled to this name also as a union of real master singers.

I have already reported about the "Grewo" (a week of artistic manifestations for the benefit of the Upper Silesians). In addition there were orchestral and choral concerts, partly under the leadership of Julius Prüwer, in the enormous Century Hall, characterized by the witty local

critic, Dr. Paul Riesenfeld, as the hall "with the greatest cupola of the world, the greatest organ of the world, and the worst acoustics of the world."

The regular concert season is nearing its end. It will be concluded by the first Reger Festival which will last several days. I may stay and make a last desperate effort to become a Regerite (in which, thus far, I have not succeeded), and in that case the MUSICAL COURIER will give you a detailed report.

Prof. Dr. Georg Dohrn, a friend and intimate connoisseur of the late composer, is to take the leading part in the Festival. Georg Dohrn is the leader of the Orchestral Society and the Sing-Akademie, the two foremost concert organizations of Breslau, connected with each other through this personal union. The activity of the choral body during the last season was devoted so far to performances of Bach cantatas, of Haydn's "Creation," regularly sung here in Springtime; of Bach's Mass in B minor, performed not in a concert hall but in a church; and of one important (Continued on page 40.)

Impressions of Viennese Musical Life

Vienna's Important Place in the Musical Life of Central Europe—Activities of the Regular and Traditional Institutions of Vienna—The Opera and the Philharmonic Concerts, with Strauss and Weingartner at Their Heads

BY CESAR SAERCHINGER
(Article I)

Vienna, April 18, 1921.—An immense multitude, standing under tens of thousands of umbrellas in front of the Vienna City Hall, "demonstrated" in favor of joining Austria to Germany yesterday morning. Undaunted by the rain that has been falling steadily for days; undaunted, moreover, by the threats of the Supreme Council to withdraw its food relief, these men and women stood for hours and listened to hundreds of arguments in favor of "Anschluss" and applauded every utterance of loyalty to the "German fatherland." And they marched off in processions, lustily singing—"Die Wacht am Rhein" (which one does not hear even in Germany these days)!

No doubt this demonstration, like the unofficial plebiscites in Tyrol and other provinces, will be food for thought to the representatives of the League of Nations now in Vienna for a conference. It is food for thought, too, for the unpolitical observer, and especially for the musical scribe, who seeks to forecast the future of the most essentially European art. One of the speakers arguing for the "Anschluss" averred that Austria did not come as a beggar, and enumerated some of the advantages that would accrue to Germany from fusion. He did not mention music, of course, but who can fail to see that here is the only possibility for the rejuvenation or renaissance of German music?

Look at Vienna today! It is the capital of a nation of ten million souls, more or less, the head of a miserably shrunken and damaged rump, economically ruined, without credit—a weakling against the great capitals of Europe, and the pity of the world. Yet it harbors more than half of the creative factors in German music; it maintains the greatest apparatus for musical performance in the world, and—in spite of its almost worthless currency—attracts and enjoys the activity of the most famous artists of Europe.

THE VIENNA TRADITION.

What is the secret of this spiritual vitality, this magnetic attraction for everything that pertains to culture, and especially musical culture? For want of a better answer, we speak of tradition—Vienna's great tradition which in almost unbroken succession since the classic musical fluorescence has been the background for new mastership. That this tradition is alive today is beyond question.

Take, first of all, the Opera—that truly imperial opera house, now designated by the plain name of Staatsoper. Its outside, the most majestic exterior of any opera I know, has been gradually renovated and will shortly be restored, after the wear and tear of war years, to its old glory and elegance. Within its walls there thrones, above a most perfect ensemble, Richard Strauss, the most eminent musical personality of the Germanic world. Beside him, as guardian of the style traditions and the technical perfection of the historic institution, Franz Schalk. To the personnel Schalk is still the Herr Direktor; Strauss—by way of distinction—the "Herr Doktor."

We visited the Herr Doktor in his sanctum between two

acts of the "Flying Dutchman," conducted by a younger co-advisor, who rushed in to consult him about the place at which the chorus, in a certain passage, should breathe! Strauss is the arbiter. In every detail concerning the performance, the cast, the orchestra, he is the last resort, and with touching concern he finds the ways and means out of every difficulty. "No," he said in response to our question, "it's not work; it is a privilege to guide a great institution like this through these stressful times. But I have to pay for it, too. Every year I have to make some strenuous trip abroad in order to enjoy the luxury of being opera director in Vienna." It is well known that the little cadeau that Strauss brought from South America for the members of the Vienna opera amounted to several times his "salary" for a year. It is all a part of the historic mission of which he is evidently conscious.

SCHAUSS A FINE CONDUCTOR.

It is the consciousness of that mission that makes Strauss give his best in Vienna. We heard him conduct "Tristan," and so passionate, so glowingly beautiful a performance we have rarely heard. Toscanini, in the most flourishing era of the Metropolitan, was not more enjoyable, even when one considers the difference in the principals. Vienna can afford to hold permanently only a few first class singers, but it fills the gap with "guests." From all over Germany they come, for the sake of the honor to sing at this house and under Strauss. And so we had Richard Schubert, from Hamburg, the most heroic and youthfully handsome tenor in all Germany—as Tristan—who sang with a voice of gold; we had Marie Lorentz-Höllischer, of Karlsruhe, who made a sonorous and impressive Isolde. Herman Weil, familiar to Americans, was the Kurvenal, and King Mark had an extraordinarily fine protagonist in the person of Richard Mayr. Stage management, scenery, ensemble and, above all, orchestra, were of the finest. It was a performance of which even a Strauss might be proud.

A MAGNIFICENT "FIDELIO."

Another evening of pure enjoyment was "Fidelio." Beethoven's masterpiece, I remember, was never a "drawing card" in New York, even with that wonderful all-star cast which Vienna cannot equal today. In Vienna it is, evidently, a very strong drawing card, for the immense house was sold out to the last stall, which means much in these days when an orchestra stall costs as high as one thousand six hundred (!) crowns. They say that only the "Schieber" (profiteers) can afford this, but if that is the case, the Viennese Schieber is a sincere lover of music, for the enthusiasm, especially after the masterly rendition of the interpolated "Leonore No. 3," knew no bounds. According to Julius Bittner, even policemen in Vienna write string quartets. Every night that Strauss conducts, by the way, there is a personal ovation for him at some such moment as this.

Strauss' "Fidelio" was glorious, freely recreated with wonderful modulations of sound and rhythm, yet immacu-

lately groomed and classical. Such quality in the strings (as, for instance, in the introduction to the wonderful vocal quartet of act one) one does not hear even in Berlin. The quartet itself could not equal that of our Metropolitan stars of yore, although the high soprano (Mme. Kuriha) surpassed every Marzelline within our memory and was, indeed, the clou of the evening. Lucie Weidt's Fidelio has nobility and depth. The Florestan was one of the American members of the Vienna opera, Mr. Fischer (his only remaining compatriot being Alfred Piccaver). The staging is still the same that Gustav Mahler (for whom a street near the opera has just been named) made during his glorious era of reform.

THE NEW BITTNER OPERA.

The repertory of the Vienna opera appears unimpaired and is being added to constantly. The novelty success of the season is Korngold's "Tote Stadt" (which, however, loses many performances through the frequent absence of Marie Jeritza, and the latest novelty is Julius Bittner's "Die Kohlhamerin").

Despite its many charms, musical and humorous, this latest work of the composer of "Der Musikant" is not a success. Its humor and its symbolism are not practical, so to speak, in association with a homely, realistic milieu, and the audience, expecting a veristic opera, fails to respond to a rather unobvious musical parody. Its figures are, some of them, ordinary Viennese bourgeois of the Biedermeier period, others fantastic and unreal. Dionysus, appearing to a young widow, who barely escapes the snares, successively, of a Viennese gallant, a California Forty-niner, and a fake Italian marquis, and who ends up by marrying the police captain, somehow does not seem reasonable to the average opera audience, even of Vienna.

Musically, the work is not only well made and cleverly orchestrated, but also contains some genial Viennese touches that would do honor to an operetta, also some genuine melodic passages that attest to a spontaneous musical imagination of the healthiest sort. Conductor Alwin led the performance with verve and grace.

One turns from the Vienna opera with the feeling that it is an institution for the preservation of the highest traditions in musical art and that, come what may, it will fulfill its high mission. Economic stress may force it to reduce the length of its season, but it will not reduce the quality of its performance as long as there are artists to whom the association with such traditions is of value. But it's no doubt true that the cultivated Viennese middle class, the broad masses upon whose shoulders national culture has rested, is largely excluded from these joys. A modest seat in the opera costs six hundred crowns. The salary of the average official in Vienna is five thousand a month.

THE VOLKSOOPER.

In these circumstances the second opera house of Vienna, the Volksoper, appears to have a particularly important mission. (Continued on page 24.)



The Staatsoper, Vienna, of which Richard Strauss is now the chief director.

Vienna's Konzerthaus, containing three concert halls.

WHERE VIENNA MUSIC REIGNS SUPREME.

The Vienna Staatsoper (Interior).

The Vienna Volksoper, where Weingartner rules.

Interior of the famous Musikvereins-Saal, where Vienna's Philharmonic concerts are held.

National Association of Organists Hold Rally

Wednesday, May 25, was a bleak, shivery November day, yet this did not prevent a big and successful rally of the New Jersey State Council of the National Association of Organists at Princeton University, Harriet S. Keator, New Jersey State president, and Alexander Russell, chairman of the rally committee, organizing the altogether delightful event. In contradistinction to the recent silver jubilee of the American Guild of Organists, held at Trinity Church, New York, when exclusively foreign works were heard, Guild members debarred from the procession, the announced preacher failed to appear (Bishop Manning), and other matters were, to say the least, positively un-American, this rally of National Association organists at Princeton was a distinctly American event. President Hibben of Princeton University, Rev. Dr. Merrill of the Brick Church, New York, Dr. Clarence Dickinson, Harriet Ware, and others announced, duly appeared, lending dignity and importance to the event.

BUSINESS MEETING AND GREETINGS, 10 O'CLOCK.

It was an "all day" affair, beginning with a business meeting at Proctor Hall at 10 o'clock, followed by fifteen minutes of organ music by Alexander Russell (head of the music department of the university), greetings from officials, and, as the principal feature of the morning, an address by the Rev. William P. Merrill, D. D., pastor of the Brick Church, New York, subject "The N. A. O. Letter to the Clergy." He endorsed the letter, which had to do with the importance of the organist's post and responsibilities, and said it should be followed by more letters. Study the field, do what the field needs, serve the field. Coöperate with the minister, earn a position by personal qualities as well as musical service. Restrain pretentious soloists, work with the minister, but do not carry things to extremes, as when the minister preached about the Prodigal's return, and the too eager organist played as postlude "When Johnny Comes Marching Home." Give special attention to hymns, avoid extremes, maintain a proper attitude, realize the close kinship of music and religion. We have heard of the Irishman who was asked if he could read a Hebrew sign, and who said "No, but if Oi had me flute Oi could play it." "Music is love in search of a word." The address was received with such acclaim that Mark Andrews echoed general sentiment in requesting that it be printed in full. He told several of his stories (for which the said Mark A. is far famed), and Mr. Schlieder interjected wise and witty remarks, interrogations and stories. He was in charge of the discussion, which centered around the organist's life and work. He called on President Henry S. Fry, whose pleasant personality was so much liked. He told of what preachers should not do, citing an instance when he was playing softly during a wedding ceremony, when an acolyte came to him with the minister's message to "can the music." It seems this minister did not attend the wedding rehearsal, and when the entrance march had been played, stood still, with bored look, waiting for the organ to stop. Another minister wanted him to play a well known hymn in 3/4 time, instead of as written; such and similar experiences all organists are apt to endure. Dr. Audsley spoke a few words, Mr. Rogers also, and Mrs. Clarence Dickinson told of many delightful features of the coöperation at the Brick Church between organist, minister and music committee. A vote of thanks was given with enthusiasm to Rev. Dr. Merrill for his splendid address.

RECEPTION, 12:30 NOON.

During the reception, which took place under the big oil painting of Grover Cleveland (once a resident of Princeton), members and guests were presented to President and Mrs. John Grier Hibben, Mr. and Mrs. Alexander Russell, President and Mrs. Henry S. Fry, Mr. and Mrs. Mark Andrews, Kate E. Fox, Agnes Dillon, Bella Coate, W. S. B. Dana and others of the reception committee.

LUNCHEON, 1 O'CLOCK.

This was a well planned and executed affair, the commissary department of the university providing a thoroughly satisfactory meal, with a hundred and twenty-five at the tables. Grace was sung by the vested choir of Trinity Church, under the direction of organist Sheldon B. Foote, the music by Paul Ambrose (composed for the New Jersey rally of 1917 and used ever since). Seated at the honor table were the following: President Henry S. Fry, Toastmaster Mark Andrews, President and Mrs. Hibben, Rev. Dr. Merrill, Harriet Ware, Paul Ambrose, Alexander Russell, Dr. Frederick Schlieder and F. W. Riesberg. Following the meal, Toastmaster Andrews said that "Mrs. Keator is 'all the works' here; we owe it all to her," which that lady later modestly disclaimed. He told of the militant evangelist who approached Dr. Dwight, of Yale, with the inquiry, "Are you a Christian man?" to which the doctor replied, "Oh, hell, no," it appearing that he misunderstood the inquiry as being, "Are you a Princeton man?" Paul Ambrose called attention to the acrostic, spelling the letters of Alexander Russell's name, as subjects of the toasts. He gave an appreciation of Mr. Russell's work and activities which made that young man blush. Just as Kubelik had recently said he had "two souls, one mental, the other musical," so he believed Russell had three bodies, covering as he did important work at Princeton, New York and Philadelphia. (Warm applause.) Mr. Russell made acknowledgment of the tribute, and the toastmaster told of the music student who wrote of Robert Schumann that he injured his hand, gave up ambitions as a pianist, and "so he became a composer." F. S. Adams, of the Rialto Theater, New York, has a dry humor, and told some amusing stories as well as incidents of his work. He recalled college days in Syracuse, where Russell was also. He told of the organizing of the "Movie Players" the previous day, when thirty organists got together at a midnight banquet. Harriet Ware was introduced as "America's leading woman composer," also as a "farmerette" in allusion to the Ware estate, Terrill Road, Plainfield, N. J. She spoke of her topic as "Sunshine," and deftly called attention to the middle "S" in Mrs. Keator's name, which she said surely stood for "Sunshine." She quoted an appropriate poem by Edwin Markham, who has supplied many of the poems for her songs, and was roundly applauded.

"Bobby" Besler next sang songs by Howard D. McKinney, "The Cupboard," "Hide and Seek" and "The Bagpipe Man," in charming fashion, the composer at the piano, re-

ceiving spontaneous applause, for they are unique songs, and she sings with a way all her own. President Fry followed, telling of the coming conventions, that of June 7, when the Pennsylvania State Council has its convention in Lancaster, Pa., and of the big affair of the National Organists, July 26-29, at Philadelphia. His many allusions to musical affairs of interest, play on words and names, caught attention. Herbert S. Hammond had as his subject "Les We Forget," which gave him a theme for "variations" of effective nature. President Hibben received rousing applause for his cordial remarks, and the singing by the assemblage (very bad singing) of the New Jersey State Song (poem by Helen Besler, music by Ambrose) closed the luncheon.

DICKINSON RECITAL, 3:30 O'CLOCK.

Nine organ pieces were played by Dr. Dickinson on the big Aeolian organ, and John Barnes Wells sang songs by Ware, Russell and himself at the final event of the meeting. Spontaneous playing, tasteful and clean cut, is always heard from Dickinson. A flute solo of quaint character by Stamitz (who lived in Washington's time), Novak's "In the Church," with chime effects; Dr. Dickinson's own dainty "Revery" and the scherzo from his "Storm King" symphony, and works by Albeniz, Torjussen and Sinding made up his program, which received abundant applause and every expression of appreciation from the attentive listeners. Mr. Wells sang two of Harriet Ware's songs, "Boat Song" and "Joy of the Morning" (composer at the piano), with such expression and depiction of mood that all were delighted. The same may be said of Russell's "In the Valley" (composer at the piano), and also the three spontaneous little songs by Wells were hugely enjoyed. They were "The Puppy et le Papillon," "Kitty" and "The Little Bird."

F. W. R.

Mozart Golf Circle Awards Prizes

Mrs. Noble McConnell, founder and president of the Mozart Society of New York, took up golfing to keep in trim for her many varied activities connected with the



White Photo
MRS. NOBLE McCONNELL,
Founder and president of the New York Mozart Society.

society, and has become a golf enthusiast. Those who know the lady know her to be an enthusiast in anything she undertakes; no half-way business for her, thank you! And so in due course it was natural that golf should be introduced in the Mozart, the result being the formation of the Mozart Golf Circle, with headquarters at Scarsdale Golf and Country Club, where numerous tournaments have taken place, with more to follow. May 19 a score of

players took part, and June 9 a big game is scheduled. Following the May 19 affair over fifty persons sat down to luncheon, this showing in some measure the interest taken by members of the Mozart Golf Circle, Martha Rieff secretary-treasurer, the first requisite of membership being that they belong to the Mozart Society. At that affair Mrs. Leslie L. Savage won first prize for women (handsome golf hose) and Fred R. Allen won a similar prize for men. F. de Lacy Carthy won the men's second prize, consisting of a dozen golf balls, Mrs. John F. Churio winning the women's second prize. Mr. McConnell himself won (to use a golfer's term) "a leg on the president's cup," as a result of the first bout. To win the cup one has to win three times. He is chairman of the tournament. Mrs. Edgar O. Challenger is chairman of prizes.

It is proposed to visit other clubs during the summer, as occasion arises, and it is safe to say that the Mozart Golf Circle will see some lively times ahead.

Sinding to Come Here in Sibelius' Place

Alf Klingenberg, director of the Eastman School of Music, Rochester, announces that Jean Sibelius has, at his own request, been released from his engagement to come to America next fall as a member of the faculty of that institution. He withdrew, it is stated, owing to ill health. Mr. Klingenberg, by prompt use of cables, has succeeded in securing Christian Sinding, the distinguished Norwegian composer, to take his place as the head of the department of theory and composition.

Sinding was born in Korgberg, Norway, in 1857, and has come to be regarded as Norway's most eminent composer, the recipient of a government annuity in recognition of the fame he has won. Every piano student is familiar with his "Rustle of Spring," or "Frühlingsrauschen." His songs, too, are widely known, while his works for larger forms have become standard compositions. He has written two violin concertos. When his quintet for piano and strings was first played years ago in Leipsic by Busoni and the Brodsky quartet, it was regarded as revolutionary and was the subject of lively controversy. Three symphonies have come from his pen.

Sinding has been writing music for thirty years. He comes of an artistic family, one brother having achieved success as a sculptor and the other as a painter. He did most of his study at the Leipsic Conservatorium under Carl Reinecke. He early gave up all notion of a career as a performer and devoted himself exclusively to writing. His success was almost immediate. On the occasion of the printing of the 500,000th copy of his "Rustle of Spring," his publishers sent him a special honorarium.

Sinding is known throughout Europe by reason of his tours as guest conductor of orchestras playing his own compositions. His piano concerto was chosen for performance in 1914 at the centennial music festival at Christiania. Alf Klingenberg was the solo pianist invited to play this composition with Sinding conducting at the festival. At his summer home at Aasgaardstrand on the Christiania Fjord, Mr. Sinding for years has received students of composition from many lands. He expects to be here with Mrs. Sinding in time for the opening of the Eastman School in the autumn.

Philharmonic Tour Ends

The New York Philharmonic Orchestra began the tenth and last week of its coast-to-coast tour on Decoration Day at London, Ontario, playing the remainder of the week at Toronto, Watertown, N. Y., Ottawa, Montreal and Burlington, Vt. The concert in Toronto will be the second Philharmonic performance given in that city this season, the orchestra having played there on the evening of March 21, under the direction of Henry Hadley.

At the conclusion of the concert at Burlington, Vt., on June 4, the members of the Philharmonic will take the night train for New York and arrive at the Grand Central Station at half-past seven on Sunday morning, June 5, and the hardships of long "jumps" and one-night stands will dissolve themselves in the realization that New York means home for the Philharmonic. The majority have already vowed that a strap in the Subway will never again become the object of resentment and that Central Park has beauties which surpass anything that can be seen west of the North River.

In spite of this natural feeling for Carnegie Hall and its immediate suburbs, however, the orchestra will cherish the remembrance of a cordiality and appreciation extended to it throughout the entire tour which was a real demonstration of a country-wide love of music, apart from the interest in the Philharmonic Society as America's oldest orchestra.

Conductor-Violinist Jacobinoff Scores

Sascha Jacobinoff, that sterling violinist and conductor, has filled many successful engagements this season, both in recital and also as conductor and soloist with the Barrere Little Symphony. On numerous occasions he has been given ovations while on tour with the orchestra, and his solo work with that organization also has been exceedingly well received.

Alberto Jonas to Marry

Alberto Jonas, the well known pianist and teacher, is to marry his former pupil and present assistant, Henrietta Gremel. The couple obtained a license at the New York City Hall on May 26.

COLOGNE UP IN ARMS OVER NEW ORCHESTRAL TROUBLES

Elberfeld Orchestra Accused of Playing Badly for New Conductor, Candidate for Music Director

Cologne, April 20, 1921.—There have been some unpleasant squabbles of late in Rhineland musical life. The Elberfeld Orchestra was accused of having purposely played badly under a conductor who presented himself as candidate for the vacant post of municipal music director, in order to spoil the concert. The orchestra itself vehemently denies any such intention. In Bochum, Conductor Schulz-Dornburg, who has been frequently mentioned in these columns, is about to forsake his post as musical director; so far no substitute is forthcoming, as the Mannheim Kapellmeister von Hoesslin, nominated by the town, has been refused a release from his present contract by his own city.

Cologne itself is in the throes of a struggle concerning the proposed Nether-Rhenish Musical Festival. Financial difficulties force the city council to withdraw from the arrangement of the festival, as the orchestra demands special remuneration. A party has arisen which declares it to be the duty of the municipal musicians to take part without any extra gratuity and which reproaches the city and the Konzertgesellschaft for lack of enterprise. Dr. H. U.

DR. STANLEY CONDUCTS HIS LAST ANN ARBOR FESTIVAL

(Continued from page 5)

THIRD CONCERT, MAY 20, CHILDREN'S CHORUS AND SOLOISTS.

Choral concerts by the grade-school children of Ann Arbor have been good in the past, but all too infrequent. With the coming of George Oscar Bowen, in charge of public school music, it is confidently hoped that they will become a regular feature of the year's musical activities, whether as a feature of the festival or during the year. Those who heard the large chorus of carefully selected children's voices sing this year realized not only that Mr. Bowen had done some splendid work with them, instilling fine discipline as well as the rudiments of musical appreciation in the coming generation, but also that the occasion of Dr. Stanley's farewell festival had fittingly been

in the University of Michigan, and distinguished translator of the "Prometheus" and the "Agamemnon." The work is simple in structure and harmonization, as it should be, and will undoubtedly prove a popular addition to the list of choruses for children. It is engagingly fluent and melodious throughout, and does not exceed the demands of good, two-part singing.

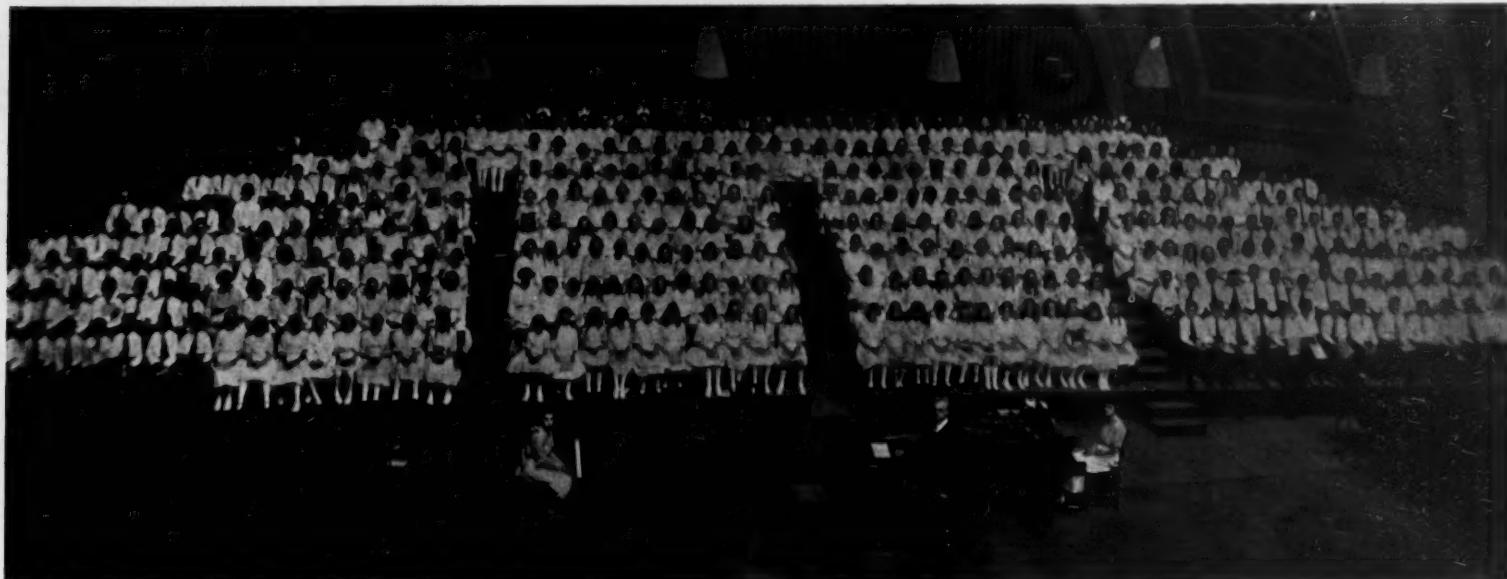
The role of Arion was taken by Chase Sikes, formerly a student in the University School of Music, and at present a protege of Mr. Campanari, who is to introduce him to Italian opera audiences next fall. Mr. Sikes sang the part admirably, as well as appearing to advantage in a group of songs earlier on the program.

The other soloist was Marian Struble, a young violinist

Brake," by Gardener, and the "Musette," Sibelius-Powell, which were added as encores.

FOURTH CONCERT, MAY 20 (EVENING), MISCELLANEOUS PROGRAM.

This concert, contrasting well with the others, opened with Abert's setting of the G minor fugue of Bach, an effective orchestration of the fugue, preceded by the chorale scored for brass alone. It was followed by the aria, "Giunse alfin il momento," from the "Marriage of Figaro," sung with inimitable artistry and grace by Lucrezia Bori. It is rare to find an artist who can imbue Mozart's music with warmth and vitality without sacrificing the characteristic delicacy; but such an one is Miss Bori, and it should



THE CHILDREN'S CHORUS AT THE ANN ARBOR FESTIVAL.
George Oscar Bowen conductor, Ara Comin and Wilma Seedorff at the pianos.

made the occasion of a "first performance." Dr. Stanley has conducted the children from time to time in past years. He understands them, sympathizes with their viewpoints and loves them. It must therefore be a source of delight to him to realize that the literature for children's chorus, whose paucity he has always deplored, has been enriched by the work of one who was first his own student, later his able assistant and collaborator; and that it should first see the light of day just as he himself was starting on a well-earned rest. "The Voyage of Arion," a dramatic cantata for baritone solo and chorus of children, was written by Earl V. Moore, assistant professor of music in the University of Michigan, and head of the organ and theory departments in the University School of Music. The text is the Greek legend of Arion, charmingly retold for musical setting by Dr. Marion C. Wier, professor of English

of admirable attainments and still greater promise. The University School of Music may be proud of claiming Miss Struble not only as a graduate, but also as one who received practically all of her training at that institution. There are "faults of youth" in Miss Struble's playing which will undoubtedly yield to experience, such as insufficient smoothness and an occasional tendency to hurry the tempo. But in the main she showed herself as already an artist of exceptional merit. Her style is virile and vigorous, and both her technical resources and her interpretations are artistically sincere and musically honest to a truly exceptional degree. Her playing is healthy and joyous, and Ann Arbor hopes and expects to hear more of her. The second and third movements of Wieniawski's D minor concerto and Sarasate's "Gypsy Airs" were her contributions to the afternoon's program, besides the "In the Cane

be added that Mr. Stock, a favorite among soloists as an accompanist, fairly surpassed himself in the support he gave her. The first part of the program came to a close with the "Attis," a symphonic poem, op. 16, by Mr. Stanley. This work, which recently met with unqualified approval in Chicago, is one of the finest pieces of writing that has been brought forth by any American. Free from all affectations and searching for effects, and not at all "futuristic," it is alive with compelling themes treated in a truly scholarly manner. Interesting use is made at times of Greek rhythms and modes which add much to the "local color." At the conclusion of the piece Dr. Stanley, who conducted it, received a well merited ovation.

In the second part of the program Miss Bori sang "Depuis le jour," from "Louise," and "Mi chiamano

(Continued on page 34.)



ANN ARBOR MAY MUSIC FESTIVAL CHORUS.

Dr. Albert A. Stanley, conductor, at the performance of "Aida" given Saturday evening, May 21, Dr. Stanley's last official appearance as conductor. The orchestra is the Chicago Symphony, Frederick Stock conductor, who may be seen standing beside Dr. Stanley (left) at the desk. The soloists are (left to right): Charles Marshall, Lenora Sparkes, Gustaf Holmquist, Cyrena Van Gordon and Arthur Middleton. Back of Miss Van Gordon may be seen Charles A. Sink, manager of the festival, and Frederick Wessels, manager of the orchestra.

BACON'S MUSICAL STUDIES

By CLARENCE LUCAS

In 1862, Hermann von Helmholtz published "Sound, as a Basis of Music." This German work was followed by John Tyndall's "On Sound," published in book form in 1867, consisting of lectures delivered during the previous six years at the Royal Institution of Great Britain. Our knowledge of acoustics is therefore very young. We cannot realize the ignorance of the scientific world in 1561, when Francis Bacon was born, 300 years ago. He was the first to insist on the method now used by the entire world of science. He is the father of the inductive method, which eventually superseded the deductive system so long in vogue. He taught the world that it was necessary to study facts and collect data in order to find the rules. Hitherto the so-called scientists, poets, theologians, philosophers, had spent their time over theories to explain the world they had not studied and did not understand.

After Bacon's death in 1626 the manuscript of a volume on Natural History was discovered among the philosopher's papers, which volume was immediately published. The title page of the original edition gave the name of the book and of the publisher as "Sylva Sylvarum, or a Naturall Historie. In Ten Centuries. . . . London: Printed by John Haviland, and are to be sold at the Great Turks Head, next to the Mitre Taverne in Fleet Street."

The Mitre Taverne disappeared in the fire of 1666, but Bacon's book still remains, like a pyramid of wisdom in a desert of ignorance. In the second century, otherwise the second section of the book, Bacon treats of the nature of sound. The divisions are named: "Of Musick; Of the Nullity and Entity of Sounds; Of Production, Conservation, and Delation of Sounds; Of Magnitude, Exilitie, and Damps of Sounds; Of Loudnesse, and Softnesse of Sounds; Of Communication of Sounds; Of Equalitie and Inequalitie of Sounds; Of More Treble and Base Tones; Of Proportion of Treble and Base; Of Exterieur, Interior Sounds; Of Articulation of Sounds."

In Century III are thirteen subjects connected with music: "Of the Lines in which Sounds Move; Of the Lasting or Perishing of Sounds; Of the Passage in Interception of Sounds; Of the Figures of Bodies Yielding Sounds; Of Mixture of Sounds; Of Melioration of Sounds; Of Imitation of Sounds; Of Reflexion of Sounds; Of Consent and Disent betweene Audibles and Visibles; Of Sympathy and Antipathy of Sounds; Of Hindering or Helping of Hearing; Of the Spirituall and Fine Nature of Sounds."

He begins his treatise on music with the following words:

Musick in the Practice hath beene well pursued, and in good Varietie; but in the Theory, and especially in the yelding of the Causes of the Practise, very weakly, being reduced into certaine Mystical Subtilties of no use, and not much Truth.

Bacon lived in the days of Tallis, Palestrina, Lassus, Monteverde, and Frescobaldi. He was satisfied with the art as he found it, but very much dissatisfied with the science of the period, including the science of sound as a basis of music.

The Diapason or Eight in Musick is the sweetest Concord, in so much as it is in effect an Unison, as we see in Lutes, that are strung in the Base Strings with two strings, one an Eight above another, which make but as one Sound. . . . The Cause is darke and hath not been rendered by any, and therefore would be better contemplated.

In Bacon's day musical science could not explain why an octave was agreeable to the ear. "The cause is darke" means, the reason is unknown.

In the following sentences Bacon confuses science with habit:

If a Man would endeavour to raise or fall his Voyce, still by Halfe Notes, like the Stops of a Lute, or by whole Notes alone without Halffes, as farre as an Eight, hee will not be able to frame his Voyce unto it Which sheweth that after every three whole Notes Nature requireth, for all Harmonicall use, one halfe Note to be interposed

UKULELE EFFECT.

Today we sometimes hear young composers sighing for more worlds to conquer and talking about the wonderful

possibilities of harmonies in a system founded on the quarter tone scale. Bacon thought otherwise:

Wee have no Musick of Quarter Notes, and it may be they are not capable of Harmony; for we see the Halfe Notes themselves doe but interpose sometimes. Nevertheless we have some Slides or Relishes of the Voyce or Strings as it were continued without Notes, from one Tone to another, rising or falling, which are delightful.

Bacon mentions all the instruments in use in the days of Queen Elizabeth, and often shows the minutest knowledge of their structure. He explains the difference between a recorder and a flute.

Likewise in all Whistling, you contract the Mouth. And to make it more sharpe. Men som times use their Finger . . . As for



(Photographed for the Musical Courier by Clarence Lucas.)

ST. MICHAEL'S CHURCH,
Founded by the Saxon Abbot of St. Albans in 948, containing the tomb of Bacon.

the Jewes Harpe, it is a sharp Percussion, and besides, hath the vantage of penning the Aire in the Mouth.

Many of Bacon's sayings are as true today as they were three centuries ago. Even in the old English of the period, the following sentences have a modern ring:

The Cause given of Sound, that it should be an Elision of the Aire, is but a Terme of Ignorance, and the Motion is but a Catch of the Wit upon a few Instances. . . . It is common with Men that if they have gotten a Pretty Expression by a Word of Art, that Expression goeth currant, though it be empty of Matter.

Bacon experimented with the Irish harp, bandora, orpharion, citterne, virginals, lutes, viols, bells, horns, but he knew nothing about vibrations and sound waves, and consequently his experiments were more or less but guesses and conjectures. He shows the mind of a scientist, however, by refusing to accept theories unsupported by the evidence of established facts.

He had the makings of an orchestral arranger in him, as the following shows:

Some Consorts of Instruments are sweeter than others—a thing not sufficiently yet observed—as the Irish Harpe and Base Viall agree well; the Recorder and Stringed Musicks agree well; Organs and the Voice agree well. But the Virginals and the Lute, or the Welsh Harpe and Irish Harpe, or the Voice and Pipes alone, agree not so well. There is yet much left, in this Point of Exquisite Consorts, to trie and enquire.

What would Bacon say today if he could hear the orchestral combinations of the past century?

Space forbids a more extended quotation from this remarkable old volume. But there is one passage in it which should be stamped in letters of gold on the wall of every school:

For we desire that Men should learne and perceive how severe a Thing the true Inquisition of Nature is, and should accustom themselves by the light of Particulars to enlarge their Mindes to the Amplitude of the World, and not reduce the World to the Narrowness of their Mindes.

Francis Bacon, afterwards Lord Verulam, died in 1626, and was buried in the little church of St. Michael's on his own estate by the town of St. Albans, which was the most important town in the south of England during its occupation by the Romans, who called it Verulamium. Although the tomb of England's great scientific philosopher is within twenty-five miles of London, it does not attract a hundredth part of the visitors who flock to distant Stratford-upon-Avon, where Shakespeare, Bacon's great contemporary, lies. The reason is that the works of the artist do not grow old and out of date as quickly as the discoveries of the scientist. The world of music must be reminded from time to time of the great pioneers who went into the wilderness to clear the way. Bacon was the greatest of the early investigators of music.

W. Henri Zay Pupil's Success

William Clegg Monroe, a young baritone of twenty who has studied exclusively with W. Henri Zay, has started what promises to be a brilliant career by winning in competition the position as baritone soloist of the Second Presbyterian Church, Central Park West, New York. There were twenty-seven applicants, yet Mr. Monroe, who came up No. 13, found this a lucky number. His singing pleased to such an extent that he was at once engaged, the other fourteen applicants being then dismissed.

Mr. Monroe sang for the Charles Dickens Chapter, K. P., on April 15. His singing was highly appreciated, and, in addition to the group of songs programmed, he was obliged to sing a number of encores. On May 20, Mr. Monroe, together with Eugene Dayton, pianist, gave a joint recital at Tyrone, Pa., which proved a big success. He is engaged to sing the baritone solos in Cowan's "Rose Maiden" at Guilford College, Greensborough, N. C., with the college chorus, conducted by James Westley White. Herbert Goode is Mr. Monroe's accompanist at all these appearances. Mr. Monroe's voice is one of particular beauty, with power and brilliancy. Mr. Zay has great hopes for his pupil's future.

Yaw to Be Given Keys of Des Moines

Ellen Beach Yaw, who is to tour this country again next season under the management of Harry B. Hall, will sing June 14 in Des Moines (Ia.) at the Shriners' convention. While in the capital of Iowa, Mme. Yaw will be the guest of the municipality and the Mayor will present her with the keys of the city. A big platform is being erected to accommodate no less than one hundred thousand people and Mme. Yaw will sing to one of the largest crowds that has ever heard any singer. Her manager, who is now touring Illinois and Iowa, after an extended trip through Minnesota, the Dakotas, Nebraska and Canada, reports many bookings for this artist.

Concerts on Steel Pier at Atlantic City

This is J. W. F. Lehman's fourth season as conductor of the Steel Pier Orchestra at Atlantic City, and despite the frivolities of a summer resort his work stands above anything of the sort and is reckoned with the important orchestral events in the country. Concerts are given twice daily, and the programs always are interesting and of a high standard from the musical point of view.

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Session of Six Weeks—June 20 to July 30

and

Leading Members of the Faculty, including Emil Heermann, Adolph Hahn and William Morgan Knox, violin; Romeo Gorno, Frederick J. Hoffmann, Ottolie Dickenscheid and Irene Carter, piano; B. W. Foley, Hans Schroeder and Giacinto Gorno, voice; Lillian Arkell Rixford, organ; Walter Heermann, cello.

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**NOTABLE CONCERT GIVEN
BY PHILADELPHIA ORCHESTRA**

**Mme. Samaroff Triumphs—Gilchrist Tablet Unveiled—
Orchestral Change—Dolores with Plectrum Symphony**

Philadelphia, Pa., May 7, 1921.—In memory of Dr. W. W. Gilchrist, composer, director, vocalist and an educator, who resided in this city, a beautiful bas-relief in marble was unveiled in the lobby of the Academy of Music at the first of the twenty-fourth pair of concerts by the Philadelphia Orchestra, Friday afternoon, April 29. In passing it is of interest to note that Dr. Gilchrist was the founder and conductor of the Philadelphia Symphony Society, an organization that was destined to form the foundation of that which has become the Philadelphia Orchestra. It seemed doubly fitting, therefore, that at the unveiling of the tablet Dr. Stokowski should have programmed Gilchrist's artistic and inspired symphonic poem in G major for these concerts. The reading by Stokowski given this interesting work was of a sympathetic and thoroughly vital nature. Many melodies of charm were in evidence. The work, although written in modern fashion, is without an overflow of dissonances, with which the word "new" has come to be considered inseparable. Much enthusiasm was evinced at the conclusion of the interpretation.

Playing the Schumann concerto in A minor, Olga Samaroff won a tremendous ovation, the number of recalls and minutes of applause being lost in the general hubbub of handclapping, cheering and excitement. Samaroff's interpretation of Schumann, like her reflection of works by numerous other composers, is always interesting, assured, enjoyable and conducive to an illuminative insight into the real message of the composition at hand. Indeed, her playing is immensely more than a versatile combination of poetic and dramatic exposition. It is a crystallized sequence of these moods, with a deep note of the tragic, spiritual or a fairy touch of elfin pranks as the case may be, all woven into a masterly unit of understanding and music charm. Perhaps Samaroff never played better than on this occasion. Her technic was flawless, her tone rich and her dynamic control at all times absolute, factors largely in evidence. A huge basket of flowers and numerous bouquets supplemented the applause as a mark of appreciation at the conclusion of the work.

"Ditirambo Tragico," by G. Francesco Malipiero, was third on the program. This writer has no objection to Strauss, Schönberg or Scriabine at their best, or worst, according to the point of view, or to any other composers who are real musicians, are sincere and do the best in the direction along which the spirit moves them. But when it comes to G. Francesco—hands up. "Ditirambo Tragico" is supposed to represent the horrors of the World War. If it does, then Sherman was right. Dr. Stokowski brought the "D. T." (page Mr. Volstead) from Europe last fall. It is significant that Francesco remained in sunny Italy. At the conclusion of the "Horrors" and after the acoustics and sound waves got straightened out a bit, some few applauded, some hissed, but the majority failed to recover until the first movement of the Tschaikowsky symphony

MUSICAL COURIER

No. 4 in F was well under way. This work was given a masterly interpretation, and a rousing reception brought the concert to a close.

For some time past the amphitheaterites and family circle patrons have been lax in returning to their places on time, after the intermission. The attending disturbance is the cause of regrettable distraction to the greater part of the house, likewise to the orchestra and Dr. Stokowski, he invariably having to wait for the restoration of quietude ere proceeding with the program. So flagrant was the noise at this concert that the director stopped the introductory movement of the symphony and awaited the pleasure of the offenders. If the sweet tones of the chimes on the lower floors, warning tardy ones to return to their reservations, do not reach Walhalla or the family circle, a couple of alarm clocks properly regulated and placed might accomplish the desired result.

CHANGES IN PHILADELPHIA ORCHESTRA.

An ensemble of 104 instrumentalists is among the changes listed by the Philadelphia Orchestra for the season 1921-22. This increase of eight members has been decided upon after mature deliberation, and will enable the organization to meet requirements demanded by modern works and improve the effective balance heretofore attained. Moreover, the additions will make of the orchestra the second largest in the country. Thirteen members of the present personnel are retiring at the end of the present half season. Among those who will succeed them are William M. Kincaid, first flute; Otto Mueller and Antonio Ferrara, first violins; C. E. Gerhard, second trombone, and Joseph Gorio, French horn.

The additions are to be two first violins, two cellos, two violas, one French horn and one trumpet. Other changes contemplated will affect the second violins, flute, bassoon and probably one other division. There are to be two guest conductors. One of them, Vincent D'Indy, will direct a pair of concerts here and six on the road. The list of soloists has not been completed, but it is predicted that many artists new to Philadelphia audiences will be selected. Aside from the regular appearances there will be six extra performances in Philadelphia—three for those who cannot attend the regular concerts and three for young people; the latter with remarks of educational value interpolated by Mr. Stokowski.

The usual twenty-five pairs of subscription concerts will be given in Philadelphia, and five are to be offered at the University of Pennsylvania under the direction of Dr. Rich. Lack of open dates will necessitate a discontinuance of concerts in Wilmington, Del., which city the orchestra has been visiting for the past sixteen years. Instead of eight concerts in New York, that city, like Pittsburgh, is to have ten. Washington, Baltimore and Harrisburg are to have five each, while arrangements have been made for special concerts to take place in numerous other centers. In all over one hundred appearances are in contemplation for the incoming season.

DOLORES WITH PLECTRUM ORCHESTRA.

A fine program was offered at the Philadelphia Opera House by the Philadelphia Plectrum Symphony Orchestra.

Wednesday evening, April 27. The organization, a novel institution conducted by Joseph LaMonaca, is composed of about sixty members, whose instruments are for the most part mandolins, alto-mandolins, guitars and bass guitars. This combination is augmented by a full set of woodwind, a choir of French horns, double bass and tympani. One may judge of the skill and assurance of these players and of the confidence felt by the management when it is stated that on the program were listed Schubert's "Unfinished" symphony, the adagio from the "Moonlight" sonata of Beethoven, the "L'Arlesienne" suite, No. 2, and a fine composition, "Serenade Opulian," from the pen of Conductor LaMonaca; all of which were given pleasing interpretations, notwithstanding the unusual substitution of the above named string instruments for the violins, violas, cellos, and to an extent the contra-basses as applied to a regular orchestra group. True the tone appeared a bit strange and metallic, but there was no lack of control in this connection, nor did there appear to be any lack of cohesion in as far as ensemble was concerned. Another factor worthy of comment was the absolute pitch in evidence, the finger board frets and the skill of the players maintaining this desideratum with laudable results.

Selecting "O Bocca Dolerosa," of Sibella, and Dell' Acqua's "Villanelle," for her first appearance of the evening, Mina Dolores, the soloist, offered rarely beautiful expositions of these numbers. Her exquisite voice and engaging charm of personality were given immediate recognition by all those present, in a spontaneous burst of applause that won many recalls. The numbers in the final group were "Homing," by Del Riego, and "Vissi D'Arte," from Puccini's "La Tosca." Singing as is her wont with all the finesse and artistry which is hers, enthusiastic approval greeted the interpretations, encores being demanded and graciously given. A clear soprano voice of rich color, splendid enunciation and intelligence of a nature that makes for well balanced conceptions of the works at hand are the high lights of this soloist's endeavors. W. Le Roy Frame was the very efficient accompanist, whose reading of the piano parts created an artistic and wholly satisfactory background.

G. M. W.

Two Engagements in Two Days for Otis

On Monday, May 9, Florence Otis assisted the Women's Choral, of Elizabeth, N. J., at the last concert of the season. The choral, under the able direction of Lillian Andrews, sang several numbers with fine tone and excellent attack. Miss Otis presented songs by Rachmaninoff, Grieg, Warford, Gilberte, Terry and Foote. She was in fine voice and gave much pleasure. The numbers by the Gloria Trumpeters were much appreciated because of the truly fine ensemble. "The Inflammatus," from Rossini's "Stabat Mater," was given by the choral and the Gloria Trumpeters, with Miss Otis as soloist, making a brilliant finale to the program.

Miss Otis also sang at the annual meeting and luncheon of the Universal Sunshine Society, Mrs. Clarence Burns, president, held at the Hotel McAlpin on May 10, when she scored in a group of children's songs as well as in other numbers.

CLARA DEEKS

LYRIC SOPRANO

WHO RECEIVED UNANIMOUS PRAISE FROM THE NEW YORK PRESS,
AFTER HER RECENT DEBUT RECITAL

"Her voice is beautiful as a flute. It is fresh, flexible, and most sympathetic." — *N. Y. American*

"Seldom is a young singer heard in a debut recital whose work so clearly pronounces future success." — *N. Y. Herald*.



Miss Clara Deeks, soprano, gave a recital in Aeolian Hall last evening. This young singer, who is a pupil of Mme. Marcella Sembrich, the former Metropolitan Opera House star, made her first public appearance at this recital. Her program included arias by Secchi and Scarlatti, two songs by Mahler, modern French songs, and a group in English. In such difficult arias as the "Deh Vieni" from "La Nozze de Figaro" and Handel's "Come and Trip It" she disclosed a beautiful voice of light lyric range and quality. Her voice schooling was broad and secure, her diction good and her knowledge of style admirable. Her intonation was correct. Her general ease of manner and charm of person were no small assets in her favor. Seldom is a young singer heard in a debut recital whose work so clearly pronounces future success.—*New York Herald*.

Another successful debut at Aeolian Hall last evening was that of Miss Clara Deeks, soprano. Voice and personality combine in this artist for the happiest effects of interpretation, and her program yesterday displayed both individuality and charm.—*New York Evening Mail*.

Miss Clara Deeks bids fair to follow in the footsteps of her distinguished tutor, Marcella Sembrich. It is rarely that a musical debutante makes so favorable and definite an impression as Miss Deeks did. Her voice is beautiful as a flute. It is fresh, flexible and most sympathetic. Despite her youth she has a good grasp of the essentials in song artistry. She sang Secchi's "Lungi del caro bene" in a manner that charmed as much for its delightful quality as for its dramatic significance.—*New York American*.

Her voice and presence alike, had rare animation, a quality of brightness best shown in simpler songs in English by Mrs. Maley, Proctor, Leighter and Schindler.—*New York Times*.

CLARA DEEKS MANAGEMENT

38 West 40th Street, New York City



Hair



BY FRANK PATTERSON

THERE was a time when long and flowing locks were considered almost a necessary part of a musical career. It may not be without interest to examine the why and wherefore of it and to ask whether the disappearance of the hair is to have a beneficial or a detrimental effect upon the music and the musicians of the future.

In the first place it must be said that the custom of wearing the hair long was universal a hundred years or so ago and that the musicians of the past were simply following the style of their day. Possibly those of a later generation allowed their hair to go uncut for the sake of emulating the giants of the past. But this is not all. The subject cannot be dismissed with this simple explanation. It cannot be said that the musicians of our day have their hair cut with greater frequency than their predecessors for the sole reason that that would be, in this day of shorn pates, a hundred times more conspicuous than the musician of even twenty years ago. It lies deeper. The whole psychology of the matter is involved in the intricate psychology of art itself. Long hair, and flowing ties, and broad brimmed hats, and all the rest of it, are so interlaced with that which is art that the one arises naturally from the other, and in this day of sanity, where much of that artist's paraphernalia has been laid aside and the artist is taking his place in a lower class of society (I use the word with intent) the question naturally arises whether, in lowering himself to the common herd of ordinary, unendowed people, he is also endangering his art?

For the artist and the poet have led the world, and always must lead the world to be worth anything at all. Where the highly respectable pillars of society of every age have passed away and been forgotten;—where even the houses they lived in, even the houses of the multi-millionaire of days gone by, have rotted and fallen apart and disappeared off the face of the earth, the writings of the poet, or his inventions, handed down for centuries by word of mouth before they were finally transcribed, have come down to us

intact and have built our house for us, that is, our mental house in which each of us really lives, for better or for worse, in joy or sorrow, from birth to death. As Bernard Shaw says, it is important to know what a man has in his pocket and whether or not he can pay his bills, but it is by far more important to know what he has in his mind, whether or not he is an anarchist or harbors some other opinions and intentions that are dangerous and inimical to society.

And so the artist and the poet stands above other men, he is more important than other men, for, where the work of other men perishes, his work lasts long after he has gone to his just reward and may change the history of the world. It is easy to point out the truth of this with regard to poetry. Not so easy, however, in the realm of the plastic arts or of music. Yet, because the artist and the musician is accorded the same honor as the poet, an honor which has nothing whatever to do with human reason but is purely a matter of human instinct, it may be safely assumed that this instinct does not err and that the artist and the musician is, indeed, as important as the poet.

It is, therefore, not a matter of reason. The poet is not immortal because he is reasonable; nor is the musician or the artist immortal because he presents the world with something that we call practical, although what is called practical and "real" is not so in fact but only in the short sighted vision of that part of us that thinks only of bread and butter. Instinct knows better. Instinct does not set the discovery of a new serum or the invention of a wireless telephone above a Beethoven symphony or a Bach choral. For instinct knows that it is emotion upon which our happiness depends, and that there is just as much unhappiness in a steam heated apartment as there is in the igloo of the Eskimo, perhaps more.

EMOTION.

Emotion, not mind. It is not thought that brings happiness, but feeling, and philosophy, in its homely sense of Job's patience, is just a sour-grapes effort at self-deception.

Emotion. The artist, and especially the musician, is a dealer in emotion. The poet must write of some object: sentiment and emotion are felt by the characters in the poem or are aroused in the poet by some object or event—a rose, a storm, a death, a woman, love, etc. Similarly a painter must paint some object (the cubists to the contrary)—a house, a tree, a human being, an animal. But the musician paints nothing but emotion, feeling, sentiment. And for this reason it may be assumed that music is the highest of the arts, as it is also the purest and was the latest to be discovered. For whereas the other arts came down to us from the earliest historical times, music in the modern sense is scarcely a thousand years old.

And what has this to do with hair? A great deal, for a hair-cut is an evidence of respectability, and emotion in all its forms is taboo in the respectable household. The typical unemotional butler is the trade mark of established respectability. If he dares to feel an emotion it must be carefully hid. He may neither laugh nor sigh. He dare not even have the appearance of hearing what is said about him. And, when you come to think of it, he is not so very different from the rest of our respectable selves. In order that business may be conducted along strictly unemotional lines we are trained from our earliest childhood to bury our feelings beneath a mass of pretense. Our lives become "regular," we get "hard," we are not easily led from our chosen paths, and we find merely funny and rather disgusting the Orientals who wrap their heads in their cloaks and sob aloud at any grief or disappointment.

And the further we get away from emotion in daily life, the more we demand it as a "pleasure" or a "recreation." And for this recreation we must have practical musicians.

composers, performers. But these musicians, where do they stand in the world of respectably effaced emotion? They do not belong in that world at all, for their entire lives are spent in training, and strengthening the emotions. Naturally, sometimes, some of it crops out in a manifestation that has nothing to do with their art. They let their hair grow. It is an indication of that freedom from the trammels of respectable society which is the "sine qua non" of their very existence.

Without this freedom the artist is nothing. While the rest of the world is carefully crushing out its feeling the artist must hug it to himself, nurse it, train it, strengthen it—must learn to control it to the end that it may be art. And when this crops out, as it does at times, it appears to us lesser beings that the artist is queer. We may even call it affectation, but not the queerness is affectation but the absence of it, for every artist must be queer inside if not outside or he would not be an artist at all.

HOTBEDS OF EMOTION.

Now the charlatan uses this as a stock in trade. He says, "Observe me what an artist I am. I am a perfect hotbed of emotion. You can see it in my dress and my hair and all the queer things that I do and I say!" And the interesting part of it is that the charlatan is not always dishonest. He is, often enough, an inarticulate artist. That is, his feelings are deep and true enough to be the foundation of real art, but perhaps he lacks the invention of a composer or the dexterity of the performer.

Have you ever stopped to think that the unsuccessful composers who write and write and write throughout an entire lifetime are forced to it by an inner urge which is exactly the same as that which animates the successful ones? The Beethovens are rare because they have an immense emotion combined with invention and the will power to control the titanic forces that are born within them. This control, the grip they had on themselves, of men like Beethoven and Wagner and Tschaikowsky, is the wonderful thing, as wonderful almost as their art itself. The average man, endowed with such powerful emotional faculties, would be a worthless profligate. He would blow up. The volcano would become active. And he would no longer be able to control it.

The world is possessed of an extraordinarily keen instinct. The world knows that these men are differently constituted emotionally than the rest of us. And the world likes to see it, likes to see some evidence of it outside of the art itself. The queer dress of artists, and the queer things that they do, satisfy the world's craving. For the world knows that these things are genuine, not affectation, and they help the world to understand. For a similar reason society does not hold the vagaries of the artist against him. On the contrary, I believe at times they really add to his fame. He becomes more and more of a superman as he demonstrates his freedom from our trivial, petty, but necessary human laws. He is a man apart.

But let not the lesser man deceive himself into the belief that he can emulate the great ones or he will come a cropper. For human instinct is a curious and a very exact thing. It measures to the thousandth of an inch the artist's right to freedom as well as to lasting fame, and there is no greater contempt than the contempt of the world for a faker or a charlatan who sits himself in the seat of the gods. The humans will soon drag him down.

Artists do not, then, depend upon the ordinary external respectability and decorum of the average individual for either fame or fortune. The dress and tenure of the business man is, to the artist, quite unnecessary. Long hair, which would be a liability in Wall Street, may be an asset in Carnegie Hall. But is, on the other hand, the frequent association of the artist with the world of society, and the hair-cuts and the dress suits and the rest of it that this necessitates, desirable for the artist or beneficial to his art or to his position? Is this idea—which is constantly on the increase—of bringing the artist down, to the life of the ordinary man, into intercourse with the average rank and file of plain people, going to be a good or a bad thing for art? Was not the remote attitude of past generations a better thing both for the artist and for the public?

BAD BUSINESS.

There was certainly a time in the past when the great artist was worshipped by the public in a way that is hardly thinkable today, and this is chiefly due to the attitude of the artists themselves. They allow much more to be known of their private lives than was formerly the case. They and their families are photographed in all sorts of commonplace situations which have nothing to do with art and which give documentary evidence, so to speak, that they are just ordinary mortals like the rest of us. Then, reciprocally, they stoop down to the rest of us ordinary mortals and demonstrate that they are one of us. And they carry this demonstration even into their art! It is not necessary to mention any names. Think for a moment and figures will present themselves to your mind's eye, figures of really great artists, artists, at least, who were really great in the past, who now stoop to anything to gain, not dollars, but love—the love of the public. It would be less reprehensible if it were done merely for dollars, for the artist would soon realize that he could not go far in that direction and retain his success. Nor would that be an evidence of the breaking down of ideals as is this other thing—this cutting of the symbolical hair.

"Once a mountain loved a star,
Loved a star and loved it only.
Then, at dawn of little day,
The star softly stole away.
Only mountain heights are lonely!"

And for these lonely mountain heights to stoop down until they are level with the plain, for them to do this because they are lonely, is, in art, a sort of degeneration that is fatal, for the mountain height, erect, majestic, with its eyes on the stars, draws the plain to it, but, stooping, it lowers not only itself but the level of the plain as well.

What must the aspiring young artist in his student years feel when he sees a woman whom he has grown to worship as one of the great leading lights of her profession, come out on the stage with the bobs and smirks of the vaudeville performer or the matinee idol and sing some of the most flabby of the popular songs of the day—not the robust, rhythmic popularity that is expressive of red blood and vigor, but the silly, sloppy, sighing, die-away, sheep-eyed sentimentality that appeals to the unformed school girl or the lazy, inefficient house-wife, who spends her days



Frederick Cawein

TENOR

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Mary Cavan as Aida and Otto Marak, as Rhadames, were the only non-Washingtonians in the cast. Miss Cavan's voice is of wide range and flexibility, of pure lyric quality and every tone ring true. Mr. Marak's tenor is of rare beauty and power, and he sang his role with artistic finish. These two won hearty applause for excellent work and were recalled many times.—*The Evening Star, Washington, D. C.*

Mary Cavan was heard in the title role. This celebrated young American soprano, formerly of the Chicago Opera Company, appeared with this local opera company last spring, and her work at that time is well remembered. Her rendition of "Ritorna vincitor," with its noble line of melody and its passionated outburst of feeling, was given full dramatic value. Equally well rendered was the prayer "I sacri nomi." The aria "O patria mia" was one of the most successfully sung numbers of the opera.

Otto Marak, who has been heard previously in Washington, has a voice of substantial qualities. His characterization of the tenor role of Rhadames was warmly applauded. The well known "Celeste Aida," one of the most beautiful of Verdi's arias was given with artistic appeal.

Perhaps you remember they were here at the close of last season in "Pagliacci." One of our leading critics said to me, the other day: "I've never seen two finer artists anywhere than the Marak's." Aren't we lucky to have the chance to hear them again in this wonderful opera, "Aida?" I can hardly wait to hear them in that marvelous moonlight love scene down by the Nile.—*Washington Herald, Washington, D. C.*

MARIE CAVAN
Soprano

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OTTO MARAK
Tenor

lolling before the fire and absorbing trashy novels and chocolate creams? What must the same young student think, fresh from a study of Beethoven, to learn that such and such a great virtuoso and composer has taken to writing popular music? His aspirations, his worshipful attitude towards the giants, suddenly falls away. He loses his support, his guiding star vanishes, he is overwhelmed with a feeling of bitter pessimism. He says to himself, "Oh! What's the use?" And he may well argue that if art is, after all, written with a small "a," he might just as well get in line with the grafters.

Of course he is wrong. He does not realize the loneliness of the dweller on the mountain heights. He does not understand that unutterable longing of the artist-pariah to be one of the common herd, and to express, musically, the feelings of the common herd,—for the artist cannot be separated from his art, and if he expresses himself it will be in the terms of his art. In getting too close to the people he loses his perspective and in so doing he also loses the judgment of instinct which should be his guide.

A PARALLEL.

Let me express myself in simpler terms, for the matter is abstruse although it does not seem so. Take a parallel case: A writer may, without being a peasant, write a story of peasants, but he does not write it in the language that would be used by the peasant in telling it. He may introduce a few words or phrases of dialect to give local color, but he does not tell his tale in dialect. He stands off and observes the peasants from a distance and paints his word-picture from the point of view of that perspective. But some of our musical artists of today are telling their stories in dialect—and this applies to interpreters as well as composers. The composer, instead of using a quaint folk-tune on which to build a rhapsody, as the writer writes his peasant tale, descends to the language of the people and writes the folksong himself. (There is a vast difference between the Strauss who introduced a popular song into his "Italian Symphony" and the Strauss who wrote Viennese waltzes in his "Rosenkavalier," introducing a progression of ugly modulations into them because he was ashamed and well he might be to stand frankly on a level with the other Strauss.) And the interpreter, instead of singing songs written by great composers about the people, sings the songs of the people, the popular, ephemeral ballads of the day.

This, and not the discords of the modernists, is musical Bolshevism. For the modernists are striving to find new modes of expression, are striving to raise their art. While these others are neglecting or repudiating the modes of expression that have been so carefully developed by the serious musicians of the past, and have stooped to the simple two-finger dialect of the untrained public.

This leveling process is serious enough even in ordinary life. How much more serious must it be in the life of the spirit which is art? In our daily life we see the uncultured classes coming up and the cultured classes stooping down to meet them. We see the social fabric getting flatter and flatter, duller and duller. The only high light is wealth, the only shadow is poverty, and refinement is going the way of culture.

And to keep pace with all this the artist is lowering his art to the level of the majority. He gets his hair cut, takes "a cottage in Brixton" and joins the class of "top-hatted respectability" to whom emotion is a crime. And therewith he learns to have a contempt for deep emotion, like the fat dowager at a Wagner performance in Covent Garden who was heard to remark: "Oh! It makes you feel so coarse!" Quite so! Respectability must be placid. There must be no blaring of trumpets, none of the driving passion of the sobbing violins. A good, old British hymn tune is "quite emotional enough, thank you! We cannot have our daughters submitted to these temptations."

NOT QUALITY—QUANTITY.

Yet it is not the morality of the thing, that has nothing to do with it. For they go to the tinkling, old-fashioned song-opera without a qualm, although infidelity is the first ingredient of their pharmaceutical formulae. It is not the quality of the emotions but their quantity that shocks. And, as I see it, the danger of the (always symbolical) haircut is that those who submit to it adopt the "Brixton" point of view. A violent emotion "makes them feel coarse!" They fear to respect, not emotion but its absence or suppression. And then they write or sing ballads and dwell on the plains with the sheep.

A very similar thing has taken place in certain churches, and I mention it because it will add to an understanding of the whole. These churches have laid aside the serious hymn-tune, which possessed an immense spiritual value in that it brought the mood of the congregation into touch with Sunday morning thoughts and dragged it by main force away from mundane occupations, and have substituted popular tunes which do not possess this spiritual, almost hypnotic, significance. It is in direct line with sermons that are as often ethical and political as religious. It is a descent on the part of these composers of popular hymn tunes. Instead of dwelling on the heights they come down on to the plain and mix with the common herd. Instead of lifting their people up to the spiritual, they themselves descend to the material.

Freud and the psychoanalysts tell us that all such manifestations arise from the duality of most human nature, the curious contradictions which will lead a man, on the one hand, to write hymn tunes, and will drive him, on the other hand, to make them popular; which will lead a man to adopt the ministry as a profession, and then talk politics from the pulpit. On the other hand, this duality, when properly controlled, is the basis of much that is great in art. And it is the very refusal of the artist to allow himself to be led astray by the more human side of his dual nature that gives him his greatness.

No life was ever better rounded out than that of Wagner for the simple reason that he never looked outside of himself for any inspiration. He, himself, was always the leading figure in each of his great dramas. His aspiration to attain to the supernatural led him to fancy himself in the guise of "The Flying Dutchman." His nature fitted him no less to play the roles of "Tannhäuser" and "Lohengrin." He pictured himself again as "Siegfried." He played a real-life "Tristan" and then made of it one of the greatest of his music dramas. And the same spiritual ten-

dency that had made "Tannhäuser" and "Lohengrin" culminated in the magnificent appeal of "Parsifal." His longing for greatness, his conception of himself as a superman, is in all of these. And his desire to be one of the people shows itself in the "Meistersinger" where he clearly plays two roles, Hans Sachs and Walter, where he, the philosopher, observes with a tolerant smile the world's vanities, and where he, the iconoclastic singer, wins the coveted prize. No man ever desired popularity more than Wagner, but his reflexes never drove him to seek it by descending to the people to look for it. He always remained true to himself, true to his art, with the result that he is one of the very few artists, perhaps the only artist, who has left a life's work of uniform excellence. He never permitted the Delilah of popularity to clip the Samson locks which gave him his force.

Yet, in the words of the Sheikh Mustafa: "How much better to sit at ease with the many, and find fault, than to sit alone on high, and be found fault with!" Still, one cannot but regret that there are all too many who, "like a bird, which secretly should have lost its faith in the high virtue of flying."

Arthur Baecht Artists in Recital

An enthusiastic audience was on hand at the Faith Reformed Church, Jersey City, N. J., May 13, for the violin recital given by the pupils of Arthur Baecht, director of the

Belgian Violin Virtuoso School. Compositions by Tartini, Musin, Schumann, de Beriot, Rubinstein, Sarasate, etc., were played by the following pupils: Peter Schwinn, Frank Pucciarelli, Nathan Leibowitz, Thomas Gerrity, William Hopken, Gertrude Bruck, Zelma Mullen, Alexander Loos, George McCullah and Charles Symanski. The assisting artists were Lillian M. Pihlblad, soprano; Harriet Lyon, contralto; Albert Baecht, pianist and accompanist, and the Arthur Baecht String Orchestra. Much to the delight of the audience Mr. Baecht rendered the twenty-second concerto of Viotti, with cadenzas by David and Alard.

Member of New York Trio Summering Abroad

Scipione Guidi, violinist of the New York Trio, sailed with his wife on the steamship Rochambeau on May 14 for France and Italy. He will remain abroad until September and while there will play a number of recitals. He will visit his friends, Arturo Toscanini in Italy and Willem Mengelberg, the guest conductor of the National Symphony Orchestra, for whom he was concertmaster.

Besides investigating novelties which will be performed by the New York Trio during its third season commencing in the fall, Mr. Guidi will look into the possibilities of a European tour for the New York Trio during the summer months of 1922.

The other members of the New York Trio are Clarence Adler, pianist, and Cornelius Van Vliet, cellist.

SCHOFIELD

Shares Honors

On Spring Tour With

GERALDINE FARRAR



WILMINGTON, DEL.

Geraldine Farrar triumphed at a concert in the Playhouse and Edgar Schofield, a bass-baritone who proved a surprise of unexpected qualities, shared honors with her.—*Evening Journal*.

RICHMOND, VA.

His stage presence is fine, his interpretations excellent, his diction very good, and he sings with the care that insures lasting success.—*News Leader*.

RALEIGH, N. C.

The concert was not over, although the diva had put on her coat and gone home. There was a final group by young Edgar Schofield, a baritone who will some day make himself very much better known than he is this morning. It is unlikely that he will ever see so many vacant seats in Raleigh again.—*News and Observer*.

ASHEVILLE, N. C.

Mr. Schofield has a voice of admirable quality and his renditions of the numbers disclosed him as an artist of unusual ability. More enjoyable or more finished singing than he offered us is seldom heard.—*Citizen*.

GREENSBORO, N. C.

Edgar Schofield, unheralded and by most of those present unknown, came into Greensboro's ken with a baritone of such sweetness, richness and power as made his audience first gasp with astonishment and then roar their delight again and again. He achieved the feat of what is known in vaudeville parlance as "stopping the show."—*Daily News*.

SPARTANBURG, S. C.

Mr. Schofield made a splendid impression on the audience by his singing. His voice is resonant and strong, and he showed a touch of dramatic interpretation that is too often neglected by many singers.—*Herald*.

AUGUSTA, GA.

Edgar Schofield is gifted with a beautiful baritone voice which he uses with the skill of a real artist. His tone is always full and warm and the control of his instrument is such that he is able to do all kinds of vocal difficulties with the greatest ease.—*Herald*.

MACON, GA.

Mme. Farrar was assisted in her concert by Edgar Schofield and Arturo Bonucci, whose popularity almost equalled that of Farrar, especially in the case of Mr. Schofield. He was called back for as many encores as the great opera singer.—*Telegram*.

JACKSONVILLE, FLA.

Mr. Schofield's sonorous, mellow voice won recall after recall, and he sang nearly twice as many numbers as his program called for.—*Florida Times-Union*.

SAVANNAH, GA.

Mr. Schofield is a bass-baritone of rare powers. His personality is most pleasing—a "fine, upstanding figure of a man"—therefore one expects—and receives—the utmost from his voice. His own beautiful composure and radiant countenance add immeasurably to his singing. He quite enthralled the audience with his singing and, one might state unhesitatingly, shared favor equally with Farrar.—*Press*.

Season 1921-22 NOW BOOKING

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LINCOLN PAYS TRIBUTE TO NATIVE COMPOSERS

Piano Recital at Woman's Club—Musical Art Club Entertains—Matinee Musicale—Thurlow Lieurance with Axis Club—Paul Althouse Pleases—Notes

Lincoln, Neb., April 25, 1921.—Great were the expectations when Fritz Kreisler appeared as a number on Mrs. Kirschstein's Artist Course. A capacity audience greeted the artist.

PIANO RECITAL BEFORE THE WOMAN'S CLUB.

The members of the Woman's Club were fortunate Monday afternoon when they were given an opportunity to hear Mrs. Will Owen Jones in a piano recital. Mrs. Jones is a member of the piano faculty of the University School of Music and an active member of the Matinee Musicale. Her program from Sinding to Leschetizky was one of great beauty. Her group of Chopin was of interest and was presented with much charm. "Fount of the Acqua Paola," by Griffes, proved a favorite so exquisitely was it rendered, and the same is true of Mana-Zucca's "Humoresque in Dixie." The program closed with the "Leprechaun's Dance" (Stanford-Grainger) and tarantella (Leschetizky).

LINCOLN PAYS TRIBUTE TO NATIVE COMPOSERS.

At the Governor's mansion a large assemblage of Nebraskans gathered Saturday evening, April 26, to pay tribute to Lincoln composers of music. Mrs. S. R. McKelvie, assisted by the camp committee of Kiwanis women, was largely responsible for the success of "An Evening with Lincoln Musicians." C. O. Bruce served as official announcer. Lincoln composers represented were Thurlow Lieurance, Howard Kirkpatrick, Margaret McKinnon, Wilber Chinnith, Edward Walt, Jean Schaeffer, Marjorie Shanafelt and Carl Beutel. Those taking part were Helen Turley, Hazel Ritchey, Altina Tullis, Edna Wooley Lieurance, Frances Gettys, Margaret Perry, Flavia Waters, Homer Compton, Edward Boehmer. Accompanists, in addition to the composers, were Fred Cardin, violin; Miriam Little, cello; Frances Moley, flute; Flavel Bollman, piano; Charles Righter, violin. A more delightful musicale has probably never been heard in Lincoln, and it is a matter of much pride that so fine a program was all "home grown."

MUSICAL ART CLUB ENTERTAINS.

The home of Mr. and Mrs. Edward L. Cline was the scene of a delightful open meeting of the Musical Art Club and its large circle of professional friends. The hostesses were Mrs. Edward L. Cline and Mrs. Joseph Grainger, two of Lincoln's patrons of art. Howard Kirkpatrick presented his romantic cantata, "Fire Worshippers," with the following local artists: Eula Brewster, soprano; Mrs. R. O. Hummell, contralto; Homer Compton, tenor; S. E. Bochmer, bass; Miriam Little, cello; Charles Righter, violin, and the composer at the piano. This production was given from manuscript. This fine musical club has completed a year's earnest study.

MATINEE MUSICALE.

The Matinee Musicale, which is composed of musicians and music lovers, has added glory to itself by the fine programs presented through the season. Ignaz Friedman, pianist, was brought to Lincoln by the Matinee Musicale. Seldom has there been such ardent enthusiasm, and when at the close the enthusiasts flocked to the front of the hall, calling and begging for more, the great artist with all grace appeared again and again.

Last Monday, Mme. Gardini, of Paris and New York, delighted a large audience with a well selected program of songs ranging from the Old English to more recent songs. Her Grien group was splendidly given. Louise Zanewinkle Watson shared in the honors for the sympathetic manner in which she played the accompaniments.

STUDENT SECTION OF MATINEE MUSICALE.

A costume recital made an attractive program at Temple Theater, Monday afternoon, March 21. The program was devoted to groups representing American, Colonial, French, Russian, Japanese, Italian, Spanish and Polish songs. Those who took part were Esther Nelson, Vespersia Luce Strain, Gladys Ellis, Alice Hussong, Ferne and Frances Oman, Lotti Larabee, Dorothy Doyle, Ruth Kallamey, Laveta Fritzlen. The accompanists were Flavel Bollman, Mabel Klauss, Hazel McDonald, Hilda Chowin and Frances Gettys.

THURLOW LIEURANCE WITH AXIS CLUB.

The Axis Club presented Thurlow Lieurance at the Auditorium before a capacity house, April 14. This composer and coach had just returned from a successful tour of the

East and South. Enthusiasm was at the high point and many recalls were granted. Mr. Lieurance, in a modest, conversational tone, told of his researches concerning the folk music of the North American Indians. That Lincoln appreciates this honor of being the home of Thurlow Lieurance was proven by the vast crowd which thronged the auditorium. Mr. Lieurance had the assistance of Edna (Nah-Mee) Wooley Lieurance, soprano and interpreter, whose beautiful mezzo-soprano voice is a delight; George Tack, flute virtuoso; Harry Anderson, violinist. Mrs. Lieurance is an adopted daughter of a prominent Indian tribe and has made a deep study of the customs and songs of the American Indians. She sings her programs in authentic costumes of the different tribes, which costumes were made for her by her Indian friends. Her songs were from the various tribes—Cherokee, Sioux, Winnebago, Chippewa, Cheyenne, Pueblo, and finally a ceremonial scene introducing the "Invocation of the Sun God" and the "Fire Dance." On the program were the new "Canoe Song," and, of necessity, "By the Waters of Minnetonka," "By Weeping Waters," "O'er the Indian Cradle," "Scenes from an Indian Village" and "The Owl's Bleak Cry." One number not heard here before, "My Collie Dog," from the new cycle, "Songs from the Yellowstone," was a great favorite and had to be repeated. The support given by

Auditorium. Teachers from every portion of the State were present to welcome the noted singer. He presented a program of classical, operatic and modern gems to the gratification of the large assemblage. "Celeste Aida" was an exemplification of fine vocalization and magnificent dramatic dignity. Among the lighter numbers were compositions by Hageman, Mana-Zucca, Taylor and Vale. He paid tribute to a Lincoln composer by singing Edward Walt's "Lassie o' Mine" most satisfactorily. His final programmed number was O'Hara's "The Living God." Many encores in a lighter vein were admirably presented.

NOTES.

Frances Gettys, student with Maude Fender Gutzmeyer, gave a delightful recital as a member of the School of Fine Arts of the State University. Her voice, even in all registers, is resonant and clear and she possesses a marked personality and charming stage appearance. She plans to leave this fall for further study in New York. She was accompanied by Carl Beutel with his accustomed adaptability, and a string quartet.

Edith Lucille Robbins, soprano, and her brother, Floyd Robbins, pianist, were heard in joint recital in Temple Theater before a large audience of music patrons and students, Monday evening, April 4. This was their fourth joint concert. Miss Robbins is a teacher of voice culture with a large following. Her voice, a coloratura soprano, is very flexible and her heavy program was given with ease. Mr. Robbins is director of piano at the Horner Institute of Fine Arts, Kansas City, Mo., and has shown himself to be a pianist of marked ability.

A number of Lincoln musicians attended the convention at Fremont of the Nebraska Music Teachers. Among those on the program were Sidney Silber, August Molzer, Carl Beutel, Carl Frederick Steckelberg, Edith Lucille Robbins. Howard Kirkpatrick presented his "Fire Worshippers" with a quartet composed of Mrs. E. C. Tullis, Helen Turley, Homer Compton and Edward Boehmer. August Molzer, violinist, was elected president for the coming year. Percy Grainger gave an evening's program before a large crowd.

Mrs. Edward MacDowell spent Tuesday in Lincoln as the guest of Hazel Gertrude Kinsella. While in the city Mrs. MacDowell was made honorary member of Mu Gamma Chapter of Mu Phi Epsilon. The MacDowell Club of Lincoln entertained her at a dinner party at the Lincoln Hotel.

One of the finest examples of concerted work ever heard in Lincoln was at one of the recent convocations at the State University, when Carrie Raymond presented her chorus in "A Tale of Old Japan," by Coleridge Taylor. Mrs. Raymond has within herself all the requisites of a perfect drill master, and she uses all her resources to get the proper effects. The soloists were Frances Gettys, Lucille Cline, Francis Diers and Oscar Bennett. A string orchestra with piano and pipe organ added to the performance.

E. E. L.

Kennedy-Arens Success

Margaret Kennedy, soprano, an artist pupil of F. X. Arens, made her first appearance at a recent concert at San Diego, Cal., with so much success that she was immediately reengaged for a second appearance. In "Mimi's Narrative," from "La Bohème," "Matinata" (Leoncavallo), "Cradle Song" (MacFayden) and "Dawn" (Curran), Miss Kennedy displayed a voice of ample range, flexibility and power, together with dramatic style and musical intelligence.

At her second concert, her voice showed still greater breadth and charm, and was, if possible, more lovely than ever, judging by the enthusiasm with which she was received by the large audience, which completely filled the hall. Miss Kennedy, a native of Portland, Ore., has been a member of Mr. Arens' artist class for the past two seasons.

Interesting Program at American Institute

A large attendance marked the eighty-second sonata program, May 13, given at the American Institute of Applied Music, Kate S. Chittenden, dean, beginning with Edwin Grasse's fine sonata in C major, op. 14. It was played by Ruth Kemper, violinist, with the composer at the piano, and aroused deserved enthusiasm. Miss Crosby played Breval's sonata for cello, with Miss Nichols at the piano, and this modern work was heard with interest. The Euphonic Trio, consisting of Em. E. Smith, violinist; C'Zelma Crosby, cellist, and Alice Nichols, pianist, gave the closing trio of the program, op. 51, by Schutt. The same trio was heard by an audience of invited guests at the institute on May 10, when trios by Mozart and Schutt were played and a Spanish dance by Arbos.

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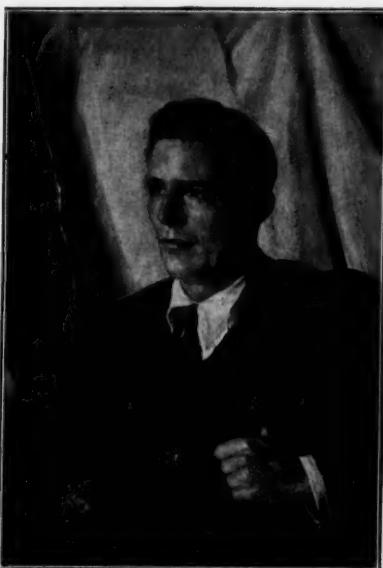
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GABRILOWITSCH STAR OF FINAL DETROIT SYMPHONY CONCERT

Conductor Also Wins Acclaim as Piano Soloist—Arthur Hackett Heard—Plans for Next Season's Orchestra Series—Marguerite D'Alvarez, Clara Clemens, Djina Ostrowska, Greta Torpadie Heard in Recitals

Detroit, Mich., May 2, 1921.—The fourteenth pair of subscription concerts of the Detroit Symphony Orchestra, given at Orchestra Hall, April 22 and 23, introduced Ossip Gabrilowitsch in the dual role of conductor and soloist. The program opened with the Mozart symphony in E flat, No. 39, and closed with the Liszt symphonic poem, "Les Preludes," No. 3. Mr. Gabrilowitsch led his men with his usual authority and enthusiasm. The remaining number of the program was the second concerto, op. 18, in C minor, by Rachmaninoff, for piano and orchestra, which was played by Rachmaninoff. Its contrasting moods and brilliant solo passages made it an admirable vehicle for the display of the pianist's interpretative and technical ability. At its close the audience endeavored to show its appreciation by handsome floral tributes, by tumultuous applause, and finally by standing to receive him as he came upon the stage after many recalls. Mr. Gabrilowitsch insisted upon including in the applause Victor Kolar who led the orchestra for the concerto and the orchestra itself which had given him such excellent support. Taken altogether this pair of concerts made a fitting climax to a season which has been rich in musical value.

ARTHUR HACKETT SOLOIST AT FINAL SUNDAY CONCERT

Sunday afternoon, April 24, in Orchestra Hall, the last popular concert of the season was given by the Detroit Orchestra, Mr. Gabrilowitsch conducting. It was a request program and included the overture, "Poet and Peasant," Suppe; "Peer Gynt" suite, No. 1, op. 46, Grieg; overture, "Rienzi," Wagner, and the overture to "William Tell," by Rossini. Arthur Hackett, tenor, was the assisting artist. His numbers were the "Prize Song" from Wagner's "The Mastersingers," "Le Reve" from Massenet's "Manon," and Aubade from "Le Roi d'Ys," by Lalo. Mr. Hackett's voice is of most pleasing quality, and he uses it with good taste and discrimination. His enunciation is so good that it seemed a pity that he did not sing all his numbers in English. However, his audience was very much pleased with him and he was recalled many times.

At the close of the concert Mr. Gabrilowitsch was given another remarkable tribute of applause. After several recalls the orchestra stood and played "Auld Lang Syne." Mr. Gabrilowitsch shook hands with the members of the orchestra within his reach and included the others in a comprehensive gesture. Thus was brought to a close the seventh season of the orchestra.

THE PAST AND THE FUTURE.

Besides the fourteen pairs of subscription concerts, the fourteen popular concerts and the series of five concerts for young people, there have been thirty-nine concerts given on tour, and one in Highland Park, a suburb of Detroit. At the subscription concerts there have been heard for the first time five symphonies, three overtures and four miscellaneous symphonic compositions.

Ambitious plans are under way for next season. It is proposed to give sixteen pairs of concerts and sixteen Sunday afternoon concerts. There will be concerts given in the various high schools with explanatory talks. Six

weeks of drama and six weeks of grand opera are also being considered by the Symphony Society.

The auction sale of boxes for the first night concerts resulted in prices ranging from six-hundred to twelve-hundred dollars. The sale of boxes for the other evening will be held May 12.

MARGUERITE D'ALVAREZ HEARD IN RECITAL.

Tuesday afternoon, April 26, in the ballroom of the Hotel Statler, Marguerite D'Alvarez, contralto, gave a recital for which society turned out in force making it a gala event. Mme. D'Alvarez was suffering from a severe cold and was not at her best which was to be regretted. During her first two groups she sang with very apparent effort, but her third and fourth were given with much greater freedom and her voice showed the beautiful warm quality which has made her famous. It is a wonderful voice, capable of expressing many shades of emotion. It is to be hoped that in the near future she may be heard at her best. May Fine assisted at the piano and proved a capable accompanist. The program was unchallenged and consisted of compositions by Purcell, Durante, Easthope Martin, G. W. Cox, H. Hughes, Rhene-Baton, Debussy, Respighi, Fuster, Pedrell, Bizet and a Spanish folk song.

COLLEGE CLUB PRESENTS CLARA CLEMENS.

Wednesday evening, April 27, the College Club presented Clara Clemens in a song recital at Orchestra Hall. It was her first recital since her residence here and a splendid audience gathered and listened with constantly increasing enthusiasm to a taxing program of unusual musical worth. There were four groups of songs and in each group at least one song had to be repeated, and an encore was given after every group. Her voice was always adequate, and used with excellent judgment and authority, and there were many moments when rare beauty of tone was manifest. She gave to each song a distinct atmosphere and the recital proved to be one of the most satisfying of the season. Of course the accompaniments by Mr. Gabrilowitsch were impeccable.

Songs by Brahms, Beethoven, Mendelssohn, Schubert, Strauss, Paladilhe, Chausson, Lalo, Bizet, Tschaikowsky, Gabrilowitsch and Moussorgsky made up the program.

DJINA OSTROWSKA AND GRETA TORPADIE GIVE JOINT RECITAL.

Djina Ostrowska, harpist of the Detroit Symphony Orchestra, and Greta Torpadie, soprano, appeared in recital in the ball-room of the Hotel Statler, Wednesday evening, April 20. Miss Ostrowska played two groups of solos with her usual artistic skill. Miss Torpadie sang one group of Scandinavian songs and one miscellaneous group. Charles Frederic Morse proved an admirable accompanist. The program was closed with a group of songs with harp accompaniment.

J. M. S.

Werrenrath Goes Abroad Again

As Reinold Werrenrath prepared for his voyage to England, he looked back upon a season which would have daunted the heart of the most adventurous traveling salesman. Recitals, festivals, oratorios, orchestral appearances, every form of art into which the singer can enter, has been his in one short season. From State to State he has gone; from New York to Ohio, then to Massachusetts; down to North Carolina; up to New Jersey, across to Pennsylvania, to Ohio again, then back to New York (his home State), etc., etc.

On May 21 Mr. Werrenrath sailed for England. A rest

of ten consecutive days had not yet been his experience this season; therefore it is to be imagined that he found it a pleasurable and somewhat unique experience. On June 6 and then again on June 18, Mr. Werrenrath will give his London recitals in Wigmore Hall. Is the season closed? Not yet. Mr. Werrenrath's managers have so far booked but three appearances in July, but the baritone will find a more formidable list when he returns. He belongs no longer in the ranks of the "season-able" artists, for he hardly knows where one season ends and the other begins. This is due not only to his genial personality and splendid artistic work, but to the fact that he has a tremendous repertory of oratorios, arias, songs and dramatic recitations. In short, he is an "all-year-round" artist.

The singer took great pleasure in preparing his programs for London, for he has several songs to bring to the English public which are new to them. On his first program, following a group of early English songs, and one of French numbers, he will give a group of four songs by Grieg, in the original Norwegian. Three American songs and one by a well known English writer conclude the list. Special interest is attached to the five "Songs of the Hebrides," arranged by Margery K. Fraser, which take the place of honor on his second program. Mrs. Fraser spent several years on the Hebridean Island for the purpose of collecting these songs which she found to have a peculiar and fascinating charm, and later singing them to European and American audiences. Mr. Werrenrath has sung them with much success across the United States and they are particularly suited to his robust and dramatic style. The group of lieder by Brahms, Wolf and Sinding, which will precede Mrs. Fraser's songs, is to be sung in English for which the translations have been made by Mr. Werrenrath. In the list group will be found a song by Thomas Dunhill, which the singer brought from England and used at his first Carnegie Hall recital this season, and with which he had such great success that he is taking it back to present to his English audiences. Mr. Werrenrath will have as his accompanist in London, Percy Kahn, a recognized composer of note in England, because Harry Spier, who serves so efficiently as the baritone's accompanist, will stay in America to teach. In responding to the popular demand and repeated requests which take him to London, Mr. Werrenrath has answered the voice of the public, and no less enthusiastic, that of his critics.

Across the country, the innumerable friends of Reinold Werrenrath have watched with satisfaction his capture of the London musical public, and while loath to release him for too long from his native America, are not unwilling that John Bull should know what a Yankee can do in the way of singing.

Gottlieb Music Studios Pupils in Concert

Despite the excessive heat, Carnegie Chamber Music Hall was filled to capacity on Sunday afternoon, May 22, the occasion being the annual concert by students of the Jacques L. Gottlieb music studios. The three departments represented were violin, vocal and piano, each showing good results. The violin department was most conspicuous in the number of pupils presented. There were solos in plenty by pupils ranging from about seven years to eighteen, their work being worthy of favorable comment. In addition to the solos the young students were heard in ensemble numbers. This feature of the concert won much sincere applause. The participants were: violin—Gustave Sperber, William Fangeman, Kathleen Marshall, Benjamin Gelman, Leo Goldeng, Seymour Pearlmuter, Arnold Cumberbatch, Mitchell Jersawitz, Irving Adams, Margaret Szorentiny, Leonard Mendelssohn, William Cook, Victor Colodney, Raymond Miloszewski, Henry Milo, Mollie Schafranck and Edmond Dersof; piano—Florence Fass, Helen Moloch, Henry Singer and Frances Friedman; voice—Anna Gelrud, Marie Notte, Mildred Mittleman, David Goldstein, Carrie Senfelder and Gertrude Palte.

Lynette Gottlieb-Koletzky, piano, and Elsa Laska, contralto, both faculty members, much to the delight of the interested audience, contributed two solos each, the former playing with marked musicianship "Novelette," Schumann, and Chopin's ballade in A flat, while the latter sang with much pathos "Ah mon fils" from "Le Prophète," Meyerbeer, and an Irish love song, "Finden." It was apparent that the audience enjoyed the performance, as all remained to the end of the program. Among the listeners were fifty children from the Hebrew Sheltering Guardian Society of which Adolph Lewisohn is president.

Elizabeth Siedoff's Interesting Recital

Another incident which showed further interest of Elizabeth Siedoff in American music was the opening of her Boston studio to a very musical audience for a recital of many of the new works of Helen Archibald Clarke, a Boston composer, which were heard for the first time on this occasion. Her "Rhapsody," a composition of great charm, was dedicated to Miss Siedoff and played by her together with another group of five piano numbers, as well as a sonata for cello and piano.

A group of bird songs and others written to Browning's texts by Miss Clarke were also sung. This program is to be repeated at the Symposium at the Hotel Vendome, Boston, next season.

Miss Siedoff, being one of the pioneers of American programs for the piano, well deserves the recognition she is receiving in this work. She was the pianist engaged for the American and British Federation Concert recently given in Jordan Hall, Boston, on which occasion she played two American novelties. A similar program was given by Miss Siedoff a short time ago in Plattsburgh, N. Y.

Modest Altschuler Returns to New York

After giving twenty successful concerts while on its Southern tour, the Russian Symphony Orchestra, under the direction of Modest Altschuler, has just returned to New York with flying colors. Particular mention must be made of the performance which was given at Spartanburg, S. C. This was the first time that the Russian Symphony had ever appeared there, as for the past twenty-five years the New York Symphony and the Metropolitan Opera House orchestras have played there regularly.

Mr. Altschuler's welding of the baton, combined with his body of excellent musicians, immediately won his audience and his success was especially gratifying.

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SYDNEY, AUSTRALIA, FACES ORCHESTRAL CRISIS

Withdrawal of Government Support Threatens Abandonment of State Orchestra—Henri Verbrugghen Offered New Post
—Meetings Held to Decide Upon Future Policies

Sydney, New South Wales, Australia, April 10, 1921.—Since the last batch of American artists left toward the end of last year, there has been no foreign musical excitement. Nevertheless we in Sydney have had the peculiar experience of a musical season carried on through the hot weather; that is, a continuous season from the end of March, 1920, to the end of March, 1921. The reason had its origin in a little thing that grew into a big thing.

Shortly before Christmas a steward walked down the gang-plank of an interstate steamer. Following his example, other stewards also took a walk ashore, with the result that in due time there was not a steward to be had for love or money and the ships were laid up, communication with the other State (Sydney) and with New Zealand being practically suspended. Other unions and interests were incidentally involved and the position generally proved harmful for the public and was very bad indeed for little Tasmania and New Zealand, because of the cessation of the tourist traffic at the busiest time of the year. The cause of the walk ashore was the demand for less working hours and more wages. The men lost their cause and came back when they had had enough holiday. But the thing that mattered was that the hold up lasted for the best part of three months.

Among other persons, things, combinations and companies vitally affected by the shipping hold up was the State Orchestra. It had its second trip to New Zealand mapped out and arrangements completed. But unless the ladies and gentlemen of the orchestra donned bathing costumes, and, carrying their fiddles, wind and percussion on their backs, swam across, there was no other way of bridging the waste of waters between Sydney and the Dominion.

GOVERNMENT PRONOUNCEMENT.

Nothing daunted by the threatened inactivity of the orchestra, Conductor Henri Verbrugghen decided not to close his season in Sydney, but to carry on through the hot weather. He continued the Saturday night popular concerts and the Thursday night symphony concerts, and was rewarded by consistently large audiences.

By the time there were reasonable indications of an early resumption of shipping communication, Mr. Verbrugghen decided that it would be folly to undertake a postponed trip, as apart from the disarranged dates, it would be extremely inconvenient for himself and his instrumentalists to be absent from Sydney for any lengthy period after the recess and the reopening of the Conservatorium. He advised the Government to that effect and the Government, after mature deliberation, lifted the responsibility off his shoulders by pronouncing the New Zealand tour definitely abandoned.

THE LONG EXPECTED.

Shortly afterwards the Government issued another important mandate and one that will profoundly affect, for good or for ill, the art destinies of Australia in general and those of Sydney, New South Wales, in particular. It declared that the debts left by its predecessor in office being many and heavy, its needs numerous, its obligations pressing and its treasury depleted, it would discontinue the subsidy to the orchestra in August, when the present contracts with the members of the orchestra expire. It was a labor Government that launched our Conservatorium scheme of organized musical education. It is a labor Government that now wipes the State Orchestra, as a State concern, out of existence. It was the State Orchestra that placed Sydney on the musical map of the world. If it goes out and under as a consequence of the withdrawal of the subsidy, the present Government will earn undying notoriety as the body that wiped Sydney off the musical map.

All the same the action of the Government was long expected. As the readers of the MUSICAL COURIER will

doubtless remember, Mr. Verbrugghen from the beginning of the Conservatorium Orchestra—afterwards the State Orchestra, achieved the extremely difficult task of making a full and well found symphony orchestra not only pay its way, but actually show a decent profit. In this way he was the only government official in the State, some people say in any of the governmental departments, or undertakings. This satisfactory state of things continued until the beginning of last year.

DARK DAYS.

Then troubles began to gather round the orchestra, dark days following the bright ones, as they invariably do in the case of all happy and unhappy persons and families. Mr. Verbrugghen blames the vacillation of the Government, when the question of the readjustment of the contracts came up at the beginning of the year, for the non-success of the Melbourne season later in the year. This uncertain policy as regards the money to be spent upon the orchestra, certainly hung up matters for a long while. In the meanwhile the Victoria and South Australian tours could not be definitely arranged until the Government made up its mind. When it did it was too late to arrange dates to the best advantage. Anyway the Melbourne season, unlike the previous ones, did not show a profit. Furthermore a series of Bach concerts (delightful ones) following a tremendously successful six weeks' Beethoven festival season, failed to draw in Sydney. In fact, to use the vernacular of the country, the "bottom fell out" of the business of the orchestra for the first time in its history in this State.

PRESENT POSITION.

The position is now that the elect and musically select of the city have gathered together to save the orchestra. There was called an important meeting of this body and afterwards a public meeting. On the ultimate outcome of these meetings the fate of the orchestra hangs. Meanwhile Mr. Verbrugghen has received an offer from Melbourne to conduct a permanent orchestra which it is proposed to found if his services can be obtained, and to give so many lectures each year in connection with the chair of music at the Melbourne University. The stipends offered him for these services amount to a sum greater than he is receiving in Sydney. But whether in any circumstances he will leave his pleasantly situated Conservatorium in Sydney, and the work there that he is so interested in, is quite another matter.

Probably I shall be in a position to send you definite news of the fate of the orchestra by next month's mail.

GRiffin Foley.

Anita Rio Teaching

Anita Rio has devoted the past six months to teaching, many of her pupils securing engagements after this short period of study. She counts two splendid tenors among her singers, Roy Collins, of New York, and Kinney Plank, of Columbus, Ohio, who reach the E flat above high C with extraordinary ease. Both of these tenors possess a foundation of good musicianship, without which a career is impossible. Mme. Rio has two sixteen year old Italian girls, one from Sicily—Miss Lodato—and one born in America—Margherita Frank—both destined for operatic careers. Verna Shaff, soprano, and Grace Hammer, an excellent contralto, now are singing at the Manhattan Opera House. May Hughes possesses a voice of exquisite quality, and Maud Williams' high soprano soon will be heard in concert. Mme. Rio has a goodly supply of baritones, among them Arthur Morrison, who makes his debut in opera next year, and has won the praise of no less a critic than Philip Hale of Boston. William Minneker's lyric baritone will sing in light opera in the fall, and Harry Goldstein's brilliant and powerful



ANITA RIO,

In "Donna Elvira" at Covent Garden, London.

voice will be heard in September, when he is engaged for the Jewish holiday services. Last, but not least, among the baritones, is Arthur Freeman, only nineteen years old, but already an advanced artist pupil who sang many concerts last winter and whose high B flat in the "Pagliacci" prologue is really fine. Next spring Mme. Rio will take a large class of pupils to Italy, where she has sung with great success and is well acquainted with musical conditions. This fall Mme. Rio will make a tour of concerts through New England before her teaching begins. She closes her studio June 15 and goes to Mexico for the summer, returning October 15.

Kochanski's Many Orchestral Engagements

Paul Kochanski, the Polish violinist who made his American debut last February, has already been engaged for twenty appearances next season with the leading orchestras of the United States.

George Engles, under whose management Mr. Kochanski has achieved a signal triumph in this country, announces that following his first appearance in Carnegie Hall, Mr. Kochanski was engaged for the following orchestral schedule for next season: Boston Symphony Orchestra, the Philadelphia Symphony Orchestra, the New York Symphony Orchestra, the Chicago Symphony Orchestra, and the New York Philharmonic Orchestra. In all Mr. Kochanski is already booked for appearances in forty cities in the early fall both with orchestra and in recital.

Radon to Be Vecsey's Accompanist

A cable was received a few days ago by M. H. Hanson saying that Walter Meyer Radon, reported to be one of the greatest accompanists of the day, has been secured for his American tour by Ferenc Vecsey. Mr. Radon will accompany the violinist's mother when she comes across the water, leaving Genoa early next October, to meet her son in New York on his arrival from South America. Ferenc Vecsey sailed for Buenos Aires from Genoa on the S.S. Re Umberto on April 21. Being unable to stay away a full year, Mr. Radon preferred the tour of the United States and Canada to that of the South American Republics.

Sandor Vas Coming with Telmanyi

Sandor Vas, pianist, will come to America with Telmanyi, Hungarian violinist, as his accompanist for his forthcoming tour here, beginning next October. Mr. Vas has selected the Chickering piano to be used on his concert tour.



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TIRINDELLI AND THE CINCINNATI CONSERVATORY ORCHESTRA

Cincinnati, O., May 15, 1921.—It so happened that a representative of the MUSICAL COURIER was in Cincinnati and attended a recent concert of the Cincinnati Conservatory of Music Orchestra, and, after the concert a few interesting items were gleaned about the times when the orchestral concerts were first begun. Going back to those days, Pier Tirindelli reminded some of his friends of the time when the orchestral forces were limited to a few violin pupils, when Mr. Tirindelli was obliged to arrange compositions like "Salut d'amour," and the Berceuse of Godard, writing the part of each instrument himself, and dividing violins—as for instance, violin A, violin B, violin C. Later he had a chance to add cello and viola, and after weary days of waiting and hoping and yearning, there came the joy and gladness of a genuine double-bass.

The repertory of the orchestra was growing to such an elaborate extent that the overture to the "Marriage of Figaro" was not an impossibility. But as yet there were no brasses, no wood-winds.

Imagine, if you can, the sensation, the unheard-of sensation, when without warning or preparation for such a shock, there was heard for the first time within the walls of the Conservatory concert hall the sound of a pair of kettle-drums! That was the occasion for which Mr. Tirindelli had the courage, the intrepid courage, to arrange for strings and piano the second Hungarian rhapsody of Liszt; but daring as this was, it was eclipsed by another feature of the same program—an arrangement for strings of the original orchestral score of the fourth piano concerto by Saint-Saëns, and the "Symphony Espagnole" of Lalo, for violin.

Little by little the orchestra grew. The string orchestra developed into a symphony orchestra in miniature; but scores were hard to get, and much rearranging had to be done. There had to be considerable adapting of the older scores to the possibilities of the orchestral forces, and this meant much burning of the midnight oil on the part of Mr. Tirindelli, who not only did this work which was absolutely necessary, but also actually did all the copying of the parts himself.

And here comes a digression! At a dinner party a few evenings after this conversation, the subject of modern costs of orchestras came up for discussion; the subject was introduced by one of the guests with the remark: "What is going to become of the _____ orchestra?" And the answer was given by a man well known in the managerial field who said: "It is all a question of the tremendously increased cost of maintaining a symphony orchestra." After the subject had been talked about for some time, and the experiences of various prominent orchestras and managers brought out, Mr. Tirindelli, with his usual sense of humor and his sparkling wit, remarked: "It amuses me to hear of the cost of orchestras and orchestral concerts nowadays. Will you believe me when I tell you that I have given some of the finest concerts I ever gave with an orchestral expenditure of sixty dollars?"

But not only did Mr. Tirindelli's orchestral forces give arrangements from the original score as described, but these forces also played for the operatic performances of the Conservatory. These performances were entirely a product of the Conservatory and the orchestra was almost entirely composed of Conservatory students.

But, as the French say: "L'Appétit vient en mangeant" (Appetite comes by eating), and Mr. Tirindelli thought it was time to give some symphonies, and he arranged the fifth symphony of Tchaikovsky for his student orchestra, the seventh symphony by Gade, and the D minor symphony

of Gade, with piano; the Schumann A minor concerto, the second concerto by Saint-Saëns, the Scherzenk piano concerto, the piano concerto by Hans Huber (who knows it now?), violin concerto by Vieuxtemps, the Bruch concerto, and many others. Now trained students assisted in the copying.

And the appetite grew and waxed strong. The orchestra became augmented, the natural result being seen in the fact that when the Cincinnati Conservatory of Music announced an orchestral concert under Mr. Tirindelli, the concert hall was packed before the hour of the concert and scores of people were turned away. This led to the plan of giving an occasional concert at the Emery Auditorium.

Now the repertory includes Beethoven symphonies, Mozart symphonies, those of Haydn, Mendelssohn, Schubert, Dvorák, MacDowell, and, in a word, all that is standard repertory material. During the recent season the orchestra and Mr. Tirindelli broke the record. Eight concerts (including the performance at the commencement exercises) were the offering.

In a recent program of the Minneapolis Symphony Orchestra the following statement is made with regard to the Respighi "Suite of Dances and Airs of the Sixteenth Century," which was given in April at Minneapolis: "This suite of four numbers had its first performance in this country at the eighth pair of concerts of the historical cycle given by the New York Symphony Orchestra, Walter Damrosch conductor, February 3-4, 1921." But a program dated January 20, 1921, shows that this suite was presented at the Cincinnati Conservatory of Music concert under Mr. Tirindelli, so to him belongs the credit of the first performance—a tribute to his eager disposition to see the value of the new, while holding to the worth of the old.

The latter program was a very noteworthy one, containing as it did the compositions of Pergolesi, Martini, Spontini, Vivaldi, Nardini, Peri, Scarlatti and Bernasconi. Another interesting program given this season at the concert hall of the Conservatory was that devoted entirely to the compositions of Mr. Tirindelli, the artist-teachers lending their best students for it.

Mr. Tirindelli stresses the importance of students playing in the orchestra to develop musicianship, to learn how to count time, how to "stay out"—in other words, to count rests; to know how and when to yield to other parts in importance, and the many things which go to make up a routine player. He recently told his students that when he was spending his Sabbatical year in New York last season, he had occasion to recommend one of his students to Mr. Ysaye for an orchestral position, and in speaking of him to Mr. Ysaye, the latter said: "Is he a musician?" Mr. Tirindelli replied: "What do you mean?" And Mr. Ysaye gave utterance to these important words: "I must say that I have in the orchestra young men that play the Vieuxtemps concerto, the Bruch concerto, and even Paganini, but they cannot read; I do not consider them musicians." As the illustrious Chevalier Pier Adolfo Tirindelli says: "The orchestra is a School of Intelligence."

It may not be generally known that the subject of this sketch was born a Venetian, was director of the violin department of the famous Lycée and of the symphony orchestra in the beautiful city of Venice, and was knighted by the King of Italy and specially honored on account of his musical attainments as artist, teacher, and composer.

J. S.

Diaz on a Western Tour

Rafaelo Diaz, tenor of the Metropolitan Opera Company, is very much in demand as a concert artist throughout the country. A recent tour included recitals in Syracuse, N. Y., on April 29; Little Rock, Ark., May 6, and Emporia, Kan., May 10. On all of these programs Mr. Diaz used "On Eribeg Island," by H. O. Osgood, scoring unvarying success with it.

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DENVER ENJOYS

CONCERTO RECITAL

Mrs. Dingley-Mathews Presents Pupils—Martinelli and Rosen Score—Notes

Denver, Colo., April 26, 1921.—A high water mark in pupils' recitals was attained by Blanche Dingley-Mathews, when, on March 18, eleven members of her artist class gave a remarkable performance of piano concertos, accompanied by an orchestra of thirty pieces, under the direction of Henry Sachs. Seldom is there witnessed a student recital of such unique nature or one given more flawlessly. Each young musician displayed skillful training in modern technic, coupled with finished phrasing and tone production, as well as entire poise and self-possession.

The first movement of the G minor concerto by Mendelssohn was played by Dalies Frantz, a thirteen year old lad, who is a pupil of Ruth E. Dodds, the other ten performers all being personal pupils of Mrs. Mathews. Eleanore Onda, nine years old, followed with the second movement. The three movements of the Grieg A minor concerto were played respectively by Barbara Selfridge, Dorothy Macmillan and Chellie Wright; the Saint-Saëns' G minor concerto by Madeleine Blickenderfer, Mrs. Rinquier and Barbara Loomis; the Rubinstein concerto in D minor by Lillian Wolfenberger; Dorothy Dingley and Fred R. Wright.

A large audience gathered to hear this unusual concert and the effect of the displaying was such as to arouse a vehement demand for the reappearance of each soloist, and to the end Mrs. Mathews herself was compelled to make an acknowledgment to the enthusiastic applause and outburst of calls. People went to the concert expecting something extraordinary and the demonstration signified that they were not disappointed.

It all indicated the prestige and solid reputation Mrs. Mathews has built up for herself since her arrival in Denver about ten years ago. The recital was in the nature of a farewell as Mrs. Mathews is to open a school in Boston about June 1. Her departure will be a great loss to Denver as this educator has been a prime mover in all things musical, and is largely responsible for giving Denver the national prestige it is beginning to enjoy. Mrs. Mathews was one of the original members of the Municipal Music Commission and for the last two years has acted as its chairman. This commission has served as a model for other cities.

MARTINELLI SCORES

Giovanni Martinelli, Metropolitan tenor, scored a veritable triumph, March 21, at the Auditorium, as the seventh attraction in the Slack series. Here is an artist in the true sense of the word. He possesses a glorious voice of rich, velvety texture, flexible and pliant and of even and pleasing quality throughout his range. And he sings with an understanding of his art which holds the audience spellbound from the first note to the last. He does not merely sing, he interprets songs and his versatility is delightful. From a vigorous, heroic quality, his voice can melt into a lovely, bewitching tenderness, and at all times a certain spontaneity and joyousness in his work win everyone's undivided interest.

Betty Ruffner, who assisted Mr. Martinelli, has a pleasing natural voice.

MAX ROSEN CAPTIVATES

On March 8 the brilliant young violinist, Max Rosen, gave a recital at the Auditorium under the Oberfelder management, and created genuine enthusiasm by his remarkably fine performance. He draws a tone of luscious beauty from his instrument, a tone that is full and rich and pulsating with emotion. His technical control is masterly, and even the most difficult passages were given with an ease and surety which fairly took one's breath away. From the interpretative standpoint his work is musically, earnest and traditional, and possesses withal human and poetical qualities that are distinctly individual. The smaller numbers on the program were done with a charm which completed the captivation of the audience.

NOTES

Adolph Bolm's Ballet Intime and the Little Symphony provided charming entertainment for the large number of patrons who filled the Auditorium, April 14. The numbers were chosen with excellent taste. The program was the last of Mr. Slack's regular series for the season.

Two ten year old musicians, Elizabeth Brownlee, violinist (pupil of Josephine Trott) and Josephine Spalding, pianist (pupil of Clara Crane Laws) gave a joint recital April 16, playing very creditably numbers by Mendelssohn, Huber, Dvorák, Demuth, MacDowell, Schytle, Cyril Scott, Helm Goodrich and Chaminade.

The following girls in Anna Knecht's junior class gave an enjoyable piano recital, April 10: Charlotte Frumess, Mary Elizabeth Fouse, Joey Trepper, Virginia Ailman, Helen Nelson, Agnes Oberg, Inez Nordgren, Virginia Parfet, Louise Koepcke and Ricarda Forrest.

Two of Miss Knecht's assistant teachers, Charlotte Pallet Vair and Ethel McEachern, presented their pupils in recital on April 9 and 15 respectively, at the Knight Campbell Hall.

J. T.

Sheboygan Orchestra in Third Season

The Sheboygan Symphony Orchestra, Sheboygan, Wis., was organized in 1918 by Albert F. Koepke with a membership of twenty leading local musicians. Today the organization totals a membership of sixty-five men under the capable direction of Theodore Winkler. A concert was scheduled for Wednesday, May 25, with Mrs. Peter Reiss, soprano, as soloist, the program including works by Schubert, Wagner, Raff, Mascagni, Rachmaninoff, Oley Speaks, John Prindle Scott and others.

"Idol of Love" Accepted by Schirmer

"Idol of Love" by Guido Donaudy, which was brought to this country by Lydia Lyndgren and which is dedicated to her, has been accepted for publication by Schirmer. Among the artists who will program it next season are Lydia Lyndgren, Sophie Braslau, Titta Ruffo and Riccardo Stracciari.



Drucker & Co. Photo

THE KRIENS SYMPHONY CLUB OF 100 PLAYERS,
Whose ninth annual concert at Aeolian Hall, May 24, interested many hundreds of people. Christiaan Kriens is the founder and director.**Kriens Symphony Club Gives Concert**

Aeolian Hall, New York, contained a large audience May 24 when the Kriens Symphony Club, 100 players of both sexes, gave its ninth annual concert. Idelle Patterson, soprano, and Katinka Narinska, Russian pianist, were soloists. Orchestral organizations come and go, but the Kriens Orchestra, like Tennyson's "The Brook," seems to go on forever. It is an earnest body of young players, and under the enthusiastic conducting of Christiaan Kriens, plays remarkably well. The orchestra numbers included symphonic works by Mendelssohn and Beethoven and short compositions by Bizet, Massenet, and Kriens. Earnest endeavor accompanied by excellent results marked the performance of the orchestra, with notable big climaxes. Perhaps the most enjoyed were the "Alsatian Scenes" by Massenet. Here the atmosphere of church and of convivial surroundings was well illustrated. Some of the cellos played especially well, and the battery of percussion instruments did unusual work. Mme. Patterson sang the Mad Scene from "Lucia," tossing off the various pyrotechnics, including extreme high notes, with brilliancy and ease. So loud was the applause that she was obliged to add an encore, "Wake Up," charmingly sung. Similar high notes and display music came later, also songs by Del Riego and Kriens. The audience quite fell in love with her taking personality and effective manner of singing.

Mme. Narinska has fingers of steel and a tremendously strong wrist, this being evident in her playing of pieces by modern composers, including the Liszt Hungarian rhapsody No. 10, and also Rubinstein's "Staccato Study." She plays with imposing ease, yet with much force and clearness, and the pianists present were united in warmly praising her. Accompaniments of excellent quality were furnished by Ruth Emerson, Emanuel Schmank, and a flute obligato by William Schade.

A tremendous laurel wreath was handed Conductor Kriens at the outset of the program, as a token of the affection of the players of the orchestra toward him.

American Orchestral Society Gives Concert

The American Orchestral Society, Dirk Foch conductor, gave its introductory concert on Wednesday evening, May 25, in the auditorium of Washington Irving High School, New York, which proved an unusually interesting and elevating event. The orchestra, consisting of one hundred musicians (sixty students and forty professionals), has been rehearsing regularly for several weeks under Mr. Foch's direction, and succeeded in this short time in producing standard orchestral works with artistic finish. Mr. Foch's indefatigable efforts already show excellent results. The orchestral numbers were: "Coriolanus" overture, Beethoven; Tchaikowsky's "Pathétique" symphony and prelude to "Die Meistersingers." Wagner, in the production of every one of which Mr. Foch's master hand and master mind were strongly in evidence. An outstanding feature of Mr. Foch's work is the volume of tone produced which, despite its bigness, is exceedingly pliable and mellow. Another feature deserving especial mention lies

in his building of climaxes. The society, which has for its sponsors Mrs. E. H. Harriman and others, aims to develop native musical talent, especially the development of orchestral players and conductors. The sponsors of the American Orchestral Society have every reason to be proud of its introductory concert, which, under the able guidance of Dirk Foch, gives every promise of bigger things to come. The soloists were Josef Fuchs, violin, and Enrique Rea, piano, the former playing the first movement of Saint-Saëns' concerto in B minor, and the latter being heard in Schumann's A minor concerto (first movement). Both young soloists acquitted themselves admirably. Another word of praise is due Mr. Foch for the orchestral accompaniments given the concertos, which gave the soloists freedom and enhanced their performance.

Bel Canto Officers Elected

Mrs. Charles G. Braxmar, president of the newly organized Bel Canto Musical Society, Lazar S. Samoiloff, mu-

sical director, announces the vice-presidents and officers of the society as follows: vice-presidents—Mrs. Albert Canfield Bage (president, Eclectic Club), Mrs. Charles D. Baker (president, W. N. A. C.), Mrs. Simon Baruch, (president, Southland Association), Mrs. Katherine A. Martin (president, Athena Club), George W. Butts, (Commodore, New York Yacht Club and former president, Hudson Trust Co.), Col. William Mellish, (former president, Fourth National Bank); board of governors—Mrs. George Bernard, Amelia Bingham, Mrs. John S. Carvalho, Mrs. Julia M. Gear, Mrs. Maurice Holt, Mrs. George A. LaVelle; board of directors—Mrs. Clifford Eagle, Mrs. Theophilus Brown Hilton, Mrs. Charles D. Pearce, Dr. Edwin Liebfried, Judge George N. Norton, Senator Smith; secretary—Charles G. Braxmar, Jr.; treasurer—Bessie E. Braxmar; recording secretary—Victorine Hays.

Cello Dubinsky's Summer Course

Vladimir Dubinsky, cellist, announces a summer course beginning June 1. His tour with Mme. Schumann-Heink, when he won many honors; his tour early this season with the Fokines, when he conducted the orchestra in large cities, and the appearances of his trio on this tour, winning universal encomiums; and lastly his phonograph records, heard throughout all sections of America—all these accomplished facts have placed him in high standing, so that many young cellists are attracted to him as teacher. It is a common occurrence for those seeking a cellist, but who cannot pay his fee, to apply to him, and some of his pupils are already making a reputation as dependable cellists. "Star of the affair," "The leading attraction," "The concert was seventy-five per cent. Dubinsky"—these and similar press praises are found in his notices.

Myra Hess Plays Over 100 Concerts

It is predicted that Myra Hess, English pianist, who has played over one hundred concerts this season in Europe, will captivate American audiences rapidly. Miss Hess combines soul, poetry and manliness in her playing. It is a known fact, as they say in England, "there is only one Myra Hess" and undoubtedly America will also agree after she has arrived.

Miss Hess is already booked extensively in the United States and Canada, going as far West as the Coast and South to Tennessee and Alabama. Her New York recital will take place at Aeolian Hall early in January.

Patterson's Season Extending into June

Idelle Patterson will appear in concert at South Manchester, Conn., June 8. Mme. Patterson has sung numerous dates during May, and this appearance, together with the other engagements she still has to fill, will extend her season well into June.



Marceau Photo

MRS. CHARLES G. BRAXMAR,
President Bel Canto Society.

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MUSICAL COURIER

Weekly Review of the World's Music

Published every Thursday by the

MUSICAL COURIER COMPANY, INC.

ERNEST F. EILERT President
WILLIAM GRIPPET Vice-President
ALVIN L. SCHMOEGER Sec. and Treas.
437 Fifth Avenue, S. E. Corner 39th Street, New York
Telephone to all Departments: 4383, 4383, 4384, Murray Hill
Cable address: Pugilar, New York

Member of Merchants' Association of New York, The Fifth Avenue Association of New York, Music Industries Chamber of Commerce, The New York Rotary Club

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MILAN, ITALY—Arturo Scaramella, via Leopardi 7.
For the names and addresses of other offices, correspondents and representatives apply at the main office.

SUBSCRIPTIONS: Domestic, Five Dollars; Canadian, Six Dollars; Foreign, Six Dollars and Twenty-five Cents; Canadian, Fifteen Cents at News-Stands; General News-Stands, Twenty-five Cents; American News Company, New York; General Distributing Agents, Western News Company, Chicago; Western Distributing Agents, New England News Co., Eastern Distributing Agents, Australasian News Co., Ltd., Agents for Sydney, Melbourne, Brisbane, Adelaide, Perth, Tasmania; Agents for New Zealand, New Zealand News Co., Ltd., Wellington.

The MUSICAL COURIER is for sale at the principal newsstands and music stores in the United States and in the leading music houses, hotels and kiosques in Europe.

Copy for advertising in the MUSICAL COURIER should be in the hands of the Advertising Department before four o'clock on the Friday previous to the date of publication.

Entered as Second Class Matter, January 8, 1883, at the Post Office at New York, N. Y., under the act of March 3, 1879.

THE MUSICAL COURIER EXTRA
Published every Saturday by Musical Courier Company
Devoted to the Interests of the Piano Trade.

NEW YORK THURSDAY, JUNE 2, 1921 No. 2147

A friend asks us if we think Rudolph Ganz is likely to start off his first St. Louis Orchestra program with the "Tannhaeuser-Busch" overture. Next!

The rights to give out-door opera in the great Roman arena at Verona have been granted for a period of five years to the firm of Sonzogno, the Milan publishers.

They say that Olive Turner, a young English music hall prima donna, has refused £125 a week because she wanted to devote her time to composing music. (Make your own joke!)

Some Frenchmen must have sketchy ideas of geography. Reporting a concert of the American Southern Syncopated Orchestra in its columns, Le Menestrel goes on to speak of "l'orchestra symphonique sud-americain." South American, indeed!

The De Pauw University School of Music, of Greencastle, Ind., is another institution that seems to be fostering the ambitions of the American composer. It has offered a prize of fifty dollars for the best composition for organ, and the competition is open only to native composers.

From what our London correspondent wrote two or three months ago, we felt that Jean Sibelius was not very keen about coming to America, so it was no surprise to learn that he had been released from his contract to join the faculty of the Eastman School of Music, Rochester. The management, however, is to be heartily congratulated on its enterprise in securing so promptly the services of Christian Sinding to take the place made vacant by Sibelius' withdrawal. Sinding represents to the Norwegians about what Sibelius does to the Finns.

Philip Hale wrote recently of "conductors like Mr. Mengelberg, who does not hate himself and is no doubt overrated." Mebbe, Philip, mebbe (as they say in your New England), but still we prefer the "overrated" Mr. Mengelberg to your protege, Mr. Monteux—overrated, underrated or at any rate. We must admire, however, the influence which your enthusiastic pen evidently has in Boston. Notwithstanding the retention of Mr. Monteux, Boston subscriptions for the orchestra's next season are sold out earlier than ever before, whereas in three of those cities beyond the circle of your magic pen, Philadelphia, Baltimore and Washington, business is so poor that the orchestra has given up its series after a quarter of a century of continuous existence,

and in New York the subscription has dropped nearly one-half. Unfilled boxes of the New York concert of the Boston Symphony Orchestra were unheard of up to the present season.

That suit that the Webster heirs, descendants of the composer of "In the Sweet By and By," have had in the courts for fifteen years, has been settled outside by the payment of a goodly sum—said to be \$56,000—by the Ditson firm, which bought the rights to the song from the original publisher. An interesting story of the old hymn and its history will appear next week.

London Sketch, describing the recent marriage of Cyril Scott, whose bride was Rose Laure Allatini, a novelist, said: "Mr. Scott looked a typical musician (!), although one could scarcely, perhaps, have told from outward appearances that he was a follower of Buddhist doctrines. . . . The bridegroom carried what looked very much like a music case. He, also, has ventured into literature, I believe—but Mrs. Scott is not musical."

Mme. Georgette Le Blanc, the divorced wife of Maurice Maeterlinck, arrived in this country very quietly several months ago and is staying very quietly here, although it is understood that she will make some public appearances next season. If Mme. Le Blanc is as unfortunate in all her friends as she is in the enthusiastic one who wrote to the MUSICAL COURIER the other day and did not have the courtesy to sign her name, she is indeed in hard luck.

It seems that Ruth Ray can swing a vigorous pen at the end of her bow-arm. The New York Herald had the bright thought of getting her to review Prof. Auer's book, "Violin Playing as I Teach It"—and who should know better how to value that book at its true worth than Ruth Ray, who studied with him for years? Here is a neat bit from her review: "He once said to me when I had asked about a bowing for a certain passage: 'I do not care how you play it—play it with your toes—but make it sound!'"

There was quite an effort made during the war to improve the quality of our army bands. Even unmusical officers could not fail to notice how superior to our bands were those of the Allies, and pride drove our bands to a reorganization which brought about a certain improvement for a time. But on Memorial Day we heard four or five different army bands, and they were bad beyond description. Apparently, now that there are no European bands for comparison, things are being allowed to lapse back into the old condition.

Says our Sydney, N. S. W., correspondent, writing of the State Orchestra there, which Henri Verbrugghen conducts: "A series of Bach concerts (delightful ones), following a tremendously successful six weeks' Beethoven festival season, failed to draw in Sydney. In fact, to use the vernacular of the country, the 'bottom fell out' of the business of the orchestra for the first time in its history in this State." We had an opportunity, two years ago, to learn here in New York how good a conductor Mr. Verbrugghen is. He is an enthusiast for the classicists in music. But when he follows a Beethoven festival, however successful, with a series of Bach concerts, his enthusiasm outruns his judgment. We can think of very few cities where all-Bach, following six weeks of all-Beethoven, would not cause the "bottom to fall out" of the musical market. Variety is the spice of music, as of life.

COUPLETS

Tom Moore, the Anacreon of Ireland, wrote:

Where none admire, 'tis useless to excel;
Where none are beaux, 'tis vain to be a belle.
Consequently we are of the opinion that
Where none can print, 'tis silly to compose;
Where no one sings, the neighbors can repose.

One of our neighbors is so grateful to us for remembering his worries that he gives us the following couplet without charging us anything:

Where none can pay, free tickets are the rule;
Where none can play, suspect the Music School.

The reason why the next couplet is below the high level of the preceding lines is that one of the office boys composed it. He has the makings of a prize opera librettist, however.

Where none can hear, 'tis foolishness to shout;
Where none can see, cut smiles and blushes out.

WHEN SHALL WE

THREE MEET AGAIN

When Bülow spoke about the three B's, and linked the names of Bach, Beethoven and Brahms together, he can hardly have known how permanent a link he was riveting around the three composers. Imitators of Bülow have often tried to select other groups of three. We have even seen the incongruous mixture of Mozart, Mendelssohn and Meyerbeer, names which have obviously been selected alphabetically like the words in a dictionary and without any musical relationship. A man once came into our office with the names of Weber, Wagner and—and—and then he forgot. He has been saying "and" ever since.

But all our readers will recall the talk about three very advanced composers only a few short years ago. Their names are Scriabine, Stravinski, Schönberg—three names beginning with S. Of course it is very soon to judge of the permanent value of these composers. Two of them are still alive. Looking over a great number of programs for the past two seasons, we are led to believe that the dead Scriabine is the one of the three who is most alive. Stravinski has done some interesting works without advancing very far of late, but where is Schönberg? When and where are his compositions played today? Is he writing great works which the future will acclaim? We do not know and we will not do the composer the injustice of condemning him in ignorance. We cannot shut our eyes to the fact, however, that the music of Scriabine is finding its way to our concert rooms more and more every year. Here we must let the matter rest and leave the question for the future to answer.

Schubert, Schumann and Saint-Saëns make another group of three, but the connecting link is only in the letter and not in the musical style or progress. Who, for instance, would think of associating Cherubini, Chopin, Chamade? The names all begin with Ch, and are far more alike to the eye than the names of Bach, Beethoven, Brahms are. A combination of such names as Handel, Haydn, Humperdinck, is musically absurd, almost as absurd as Rossini, Raff, Rubinstein. The alphabet throws together Balfe, Berlioz, Bizet; Donizetti, Dvorák, Debussy; Gluck, Gounod, Grieg; Liszt, Lecocq, Leoncavallo; Massenet, MacDowell, Mascagni; Strauss, Sullivan, Svendsen.

The more we study this combination of alphabetical relations the more happy does Bülow's selection appear. Brahms has the grand manner. He is a giant, but he does not eclipse his predecessor, Beethoven, as Wagner eclipses Weber. Beethoven overshadowed Haydn and made Mozart's sonatas and symphonies seem slender, but he is not even a rival of Bach in Bach's styles and forms.

The three B's still stand in triune grandeur.

HE DID NOT SAY IT!

Our editorial last week, "Is It Possible?" referring, without mentioning his name, to a young pianist who was said to have been telling English papers that British audiences were more musical than American audiences, related to Benno Moiseiwitsch. We stated that we knew Mr. Moiseiwitsch for an artist and a gentleman, and doubted if he ever made the statements attributed to him, hence his name was not mentioned. We are glad to know that our surmise was correct. Mr. Moiseiwitsch has cabled a complete denial of the remarks attributed to him, as follows:

"The paragraph which appeared in certain London papers and was reproduced in America, saying I consider American audiences less musical than English audiences, was absolutely false. I made no such statement. Please contradict it emphatically. (Signed) 'MOISEIWITSCH.'

IN THE HOUSE

House Resolution 97.

(a) Prayer by the Chaplain. (b) Singing of the anthem, "The Star Spangled Banner," the musical direction of which shall be under the supervision of the Speaker.

This is what Congressman T. Frank Appleby, of New Jersey, proposes as the beginning of the daily "Ceremony and Order of Business" of the House of Representatives. The congressman asks us to support the idea. We are fond, however, of "The Star-Spangled Banner," and reserve the right not to come out in favor of the resolution until we have thoroughly investigated a few things; for instance, will Congressman Appleby guarantee a quorum of robust, even if untrained, voices, whenever that part of the ceremony is reached? Is the Speaker capable of undertaking the "musical direction" of the anthem? What does Congressman Appleby propose for an accompanying instrument or instruments?

VARIATIONS

By the Editor-in-Chief

"Sic 'Im"

In the Tribune and Times of last Sunday the music critics of those journals write advance notices on the forthcoming American tour of Richard Strauss—helpful advance notices, as it were.

The Tribune critic goes into five columns of remarks about Richard Strauss, and we read them solely to assure ourselves that the Tribune critic continues to dislike Strauss, and that he dislikes Strauss chiefly because he refuses to compose his music as the Tribune critic would wish to have it composed. Wise critic. Foolish Richard Strauss.

It appears that Strauss gets Hades from the Tribune man also because he did not sign the "Protest of the German Intellectuals" against the Allies, and the Tribune man, having an accurate knowledge of Strauss' innermost thoughts, declares unhesitatingly: "It was not signed by Richard Strauss, who was too shrewd to endanger his prospect of future royalties from the United States." Of course, the fact that the "Protest" or "Declaration" of the Intellectuals was issued shortly after the World War began and some years before there was even a remote possibility that America might become involved in the contest, does not interfere with the deduction of the Tribune mind reader.

Furthermore, that irate scribe berates Strauss because he tried to make his American tour of 1904 a financial success. The Tribune denunciator explains that the piano firm of Steinway & Sons were "the financial promoters of the enterprise," and that they "were concerned in the enterprise chiefly, if not solely, for the purpose of advertising their pianoforte, a fact of which Herr Strauss was fully aware."

Strauss, then, being aware of the commercial use to which the house of Steinway purposed to put him, according to the Tribune story, was it to be wondered at if that gentleman showed himself willing to enter into the business of turning his American reputation into some money for himself? As Brünnhilde said to her daddy, Wotan: "Was it so awful?"

"Jump on, Fellers!"

The Times critic's panegyrics of Strauss take the following form:

Just how far the interest will extend or to what pitch excitement will be raised may seem to some uncertain. Dr. Strauss is an accomplished conductor. No doubt, performances under his baton, provided he has reasonable opportunity for rehearsal with players competent to realize his intentions, will provide edification to lovers of orchestral music. There will inevitably be a desire to see and feel the presence of a musician who has occupied so large a place in the attention of the musical public for thirty-odd years. But as a present and living force in music it may be feared that Dr. Strauss will be considered from a not wholly favorable point of view.

His previous visit to America is well remembered. It occurred in the latter part of the season of 1903-1904. Some of the things he did on that occasion were exceedingly displeasing to those who look upon the dignity of art as something to be maintained by artists. His desire to make money in almost any way, even to the sacrifice of artistic standards and of personal dignity, was by many considered little less than scandalous. Most "guest" conductors who have come to this country have been extremely anxious to collect American dollars and have done so in large amounts, but few or none, we believe, have been ready to go to the lengths that Dr. Strauss went to for that purpose, or so cynically avowed a readiness to go even further if necessary.

There was a large collection of anecdotes and quotations of his sayings and doings current after he returned to Germany in 1904 a richer if not a more respected man, and there were certain doings of his on public record by no means calculated to enhance the personal esteem in which he was held. They have not been forgotten, and if he is open to embarrassment on this score, they are likely to reappear to plague him on or before his arrival in this country.

Whom did Strauss really displease when he was here in 1904? If all those whom he displeased were called upon to rise and raise their right hands, we are sorely afraid that the showing of the "ayes" would amount to a fly-speck minority. The unpardonable crime of Strauss seems to lie in the fact that he allowed the house of Wanamaker to pay him for conducting in the concert hall of their department store, that the public was admitted free, and that the Wanamaker piano salesrooms featured some make of instrument other than the Steinway. Be it said to the credit of the house of Steinway that there exist no recorded public utterances of that establishment on the "commercialism" of Strauss. The Steinways, like other piano firms, were not unused to experiences of that sort. They brought Paderewski to this country for his first tour and paid him, but when he returned to Paris

he promptly gave the Erard piano house there a glowing testimonial for their instrument, calling it the best in the world, or the only one he cared to use, or something of that sort. D'Albert was imported to America in the same way by a piano house—either Steinway or Knabe; we forget which—and as he stepped on the Europe-bound steamer he wrote and left behind him a testimonial for an American piano other than the one he had been using during his stay in this country. All that is ancient history and long forgotten, and no one cares deeply about such things except persons in the piano business. The business eccentricities of Paderewski and d'Albert did not impair their technique nor lessen their tonal appeal. They were great pianists, and they stayed great pianists. . . .

Far be it from us to construe the Times article into a hint to Strauss and his managers that he will be "plagued" when he gets here, and as more or less of an invitation to music lovers to join in the plaguing.

Unionized Badgering

After all, maybe Strauss learned some of his commercialism in America, from Americans. We were present at one of the early Carnegie Hall rehearsals of the "Symphonia Domestica," when a scene occurred which we never can forget. Strauss was in the middle of his enthusiastic conducting, when the musicians suddenly stopped playing and began to get up and go out. To the amazed conductor it was explained that the paid time for rehearsal was over and that the men refused to remain any longer.

The associate conductor, H. H. Wetzler, jumped to the stand, put his arm on Strauss' shoulder, and shouted to the players: "Gentlemen, here stands one of the great composers of our day. He has given you the privilege of being the first orchestra in the world to play his new work, and he is here to conduct it. He wishes the New York première to be as perfect as possible. Do not let him think that we are unwilling to coöperate in such an artistic undertaking to the fullest extent of our ability and power. We must give him a fair chance. We must for once put art before dollars. Are you willing to help? Will you stay a little while longer, and at least let Dr. Strauss finish his explanations of this movement?" Disgraceful to relate, the men murmured and mumbled angrily, and singly and in pairs slunk out of the hall, finally leaving Strauss and Wetzler alone on the platform.

Wetzler apologized profusely to Strauss, who lighted a cigarette and listened in silence, but with an expression of deep thought on his countenance. What was Strauss thinking of?

Beethoven & Co., Business Men

It is difficult to conceive why Strauss should be scolded for being a good business man. His critics forget that Beethoven was a good business man where the sale of his compositions was concerned, and so were Verdi and Wagner. Puccini also is a good business man, and he and his publishers have squeezed out of his operas (and are continuing to squeeze) every penny they can obtain from the producers and the public. Paderewski, Rosenthal, Hofmann, Gabrilowitsch, Godowsky, Bauer, are excellent business men among the pianists. Ysaye, Elman and Kreisler exhibit a wonderful commercial technic in the violin world. Sousa, Victor Herbert, and all the lesser lights in popular music, have the monetary instinct developed to a high degree. Practically all the conductors and all the opera singers have a keen sense of their own value translated into the coin of the realm.

Critics are poor business men, and are poorly paid, and that accounts, no doubt, for their attitude toward those musical persons who earn much money. Critics have no one but themselves to blame for being underpaid. They should demand more money for their intensely specialized knowledge, the result of years of attendance at concerts and operas and deep study of date books, historical and statistical volumes. These are the days of high wages. The critics should demand theirs.

How They Do It in England

Ernest Newman, writing in the Manchester (England) *Guardian* about the recent Kreisler reappearance in London, pens these pithy observations:

"After this experience the war is at last definitely and finally over so far as musicians are concerned. The musical

public has made it clear beyond the possibility of misunderstanding by the most stupid or the most malevolent intelligence that it does not intend to shout any more Hymns of Hate at the bidding of any politician or any newspaper.

If England, why not America?

Magnetic and Other Poles

In an *Evening Post* review of "Vision and Vesture: A Study of William Blake in Modern Thought," the critic writes: "When Paderewski's 'Manfred' was given at the Metropolitan, everyone said it sounded like Chopin. Paderewski said that was because nobody could write real Polish music without sounding like Chopin. A mystic living since Blake will sound like Blake, somewhere and somehow, whether he studied his prophetic writings or not."

Aside from the fact that Paderewski's opera is called "Manru" and not "Manfred," that everyone did not say it sounded like Chopin, and that Paderewski did not say that nobody could write real Polish music without sounding like Chopin, the *Evening Post* scribe's paragraph is correct in every particular.

No other Polish composer's music sounds like Chopin. Noskowski, Stojowski and Paderewski all have written music that sounds Polish and is Polish but bears not the faintest resemblance to Chopin's. As a matter of fact, outside of his mazurkas, there is no Chopin music which possesses any characteristics that would have made it recognizable as Polish at the time the world first became acquainted with it. Chopin spent most of his mature life in Paris, and was influenced strongly there by the romantic atmosphere in which he found himself. His earlier years were affected musically by Field, an Irishman, and Hummel, a German, whose styles and figurations were copied at first by Chopin, then enriched and amplified, and finally discarded when his own creative genius broke through the formative period and expressed itself in a new and wonderful idiom which was unlike that of any other composer contemporary with him or who had gone before.

Nor has any piano writer since Chopin been able to approach his works in originality of conception or boldness and brilliancy of treatment.

Paderewski, in his krakowiaks and mazurkas, really is more Polish than Chopin. The Paderewski gift for composition is decidedly for the piano and for nothing else. He is not estimated sufficiently highly as a creator of delightful piano morsels. His melodic vein is appealing, his harmonic equipment is unfailingly piquant, and his method of construction and development is most picturesque. We cannot understand why his two sets of variations, his concerto, his "Polish Fantasy" and at least a dozen of his shorter pieces do not figure frequently in the programs of the concert players. They are musical gems, and nearly all of them are contrived cleverly to make an effect in public performance.

Variationettes

Signs of the times: Sasha Jacobsen played at the Capitol Theater (movie house) last week, and his name, electrically lighted, adorned the front of the building.

In *The Musician* (London) for May there is an article entitled "The Orchestral Crisis." Et tu, London?

Josef Hofmann declares that we will have his vote should we ever become a candidate for the Presidency of Palestine. We regret that we are only half eligible for the post, but we are glad, nevertheless, that Mr. Hofmann did not wish upon us the proprietorship of a ham sandwich restaurant on the main street of Zion.

"Foreign grand opera singers and other alien musical artists sailed away since May 1 with more than a million dollars of American money to spend on their European vacations."—*Morning Telegraph*. The esteemed *Telegraph* should save its indignation for something less hopeless. Even if the vacationists in question stayed in this country, they would not spend here, all told, more than \$8,427.64.

Why do musical artists disparage their rivals and then attend the concert appearances of those hated ones?

A new play is to open here shortly, called "The Melody of Money." No, esteemed Tribune and Times, Dr. Richard Strauss is not to set the piece to music.

LEONARD LIEBLING.

HOME-MADE ART

A news item from the Washington correspondent of the New York Herald is commented upon in an open letter to the Herald, signed Harry Collins. Mr. Collins notes that, according to the Herald's Washington correspondent, Mrs. Harding's gown "bore the unmistakable stamp of Paris," and remarks that this is amusing in view of the fact that Mrs. Harding has made a patriotic point of having her wardrobe all-American. Mr. Collins further states that the entire dress—material, embroidery and design—was made in this country.

If dress is an art—and many people think that it is—there is certainly nothing especially patriotic on the part of Mrs. Harding in having her wardrobe all-American. Perhaps, in view of her position, she could do no less, but on general principles chauvinism and exclusionism in art, whether dress-making, painting or music, are more likely to do harm than good. The only wise attitude for the American artist is to meet the world in open competition. The world of art and the world of manufacture are entirely separate and distinct things. The manufacturer can produce wares as good as those of Europe if he will—that is to say, if it pays—and the only reason for a high tariff is as a protection to the superior standard of American living which could not be maintained if cheap goods from European sweatshops were dumped into this country unrestricted.

But art is quite another matter. Aspiration is not inspiration. To exclude the art of Europe would simply mean that we would do without art through the years of the gradual growth and development of our own, and that our own, because there was no resistance and opposition to strengthen its sinews, would be a weaker and a poorer thing than it will be if it has to make its way against the strength of foreign culture and tradition.

On the other hand, it is a dangerous thing to take anything for granted. That is our greatest danger, especially in music. It is being taken altogether too much for granted that European production in music is better than American production, inevitably because it is foreign. The American composer is being looked at altogether too much askance. While it is no doubt a fact that the really talented and capable composer does ultimately gain recognition, it is made entirely too humiliating to him to go around among conductors and opera managers, begging them to give his work a hearing or a careful examination. Many self-respecting composers have already stated plainly that they would not do it, and the principal alleged reason is that they have invariably to submit their work to foreign-born judges, who treat them with the scorn that is felt to be due to all American composers. The American composer does not want his work performed unless it is good. But he does want it examined by judges who are really in sympathy with the work and the composer of it, and who will not start out with a deep-rooted prejudice against the work because they are fully convinced that nothing good can come from the pen of an American.

Our foreign guests, some of whom we acknowledge to be our superiors musically, should have the tact and the kindness to make a sincere effort to find the occasional grain of gold among the dross of American composition in the larger forms. They have everything to gain and nothing to lose by such a course. Nor should it be a matter of friendship. They should find time to examine any work from any American source, or, if they have not the time, they should go to their employers and request that some arrangement be made to have works submitted to a preliminary examination by someone known to be a capable musician as well as an enthusiastic supporter of Americanism.

Stories of scores being returned by the first post so quickly that there could have been no time for an examination; stories of works being kept a year or more and then returned when the composer wrote to ask about them; stories like those told by the late Dr. Mildenberg, who stated that he pasted the pages of his scores lightly together so that he could tell if they had been opened—as, in some cases, they had not—are altogether too frequent.

Yet there is much to be said, also, on the other side. Conductors have very little time to examine scores, and many of the scores are samples of such rank amateurism that it is almost an impertinence on the part of the composers to submit them at all. We cannot expect conductors who are earning salaries anywhere from ten thousand to thirty thousand a year to be bothered with the babblings of babes and sucklings, nor can we expect conductors to use even a minute of their valuable and expensive

rehearsal time to "try over" a composition so that the composer may find out how it sounds.

It must be insisted, however, that matters would greatly improve if conductors and managers of opera houses would take a different attitude in the matter. It is only fair to issue a warning, too, that, unless something is done to relieve the situation, the sort of chauvinism that is felt to be incumbent upon Mrs. Harding in the matter of dress will be brought to bear on the musical situation as well. The spirit of exclusionism is rapidly growing. Anti-immigration societies are springing up everywhere. One great journal with an enormous circulation and in calculable influence is running a series of powerful articles in favor of absolutely closing our doors to foreign immigrants for a number of years, until our foreign-born residents can be entirely absorbed and fully Americanized. City dwellers feel little enough of all this, but there is a vast tide of feeling sweeping across the country that our foreign guests, especially those eminent and respected artists who have our musical production in charge, would do well to observe.

All of this shows the way the wind is blowing, and while the MUSICAL COURIER would see with sincere regret any genuine movement of chauvinism in music, and would oppose to the utmost every attempt at exclusionism, knowing full well that the time has not yet come when we can stand on our own feet musically, yet it cannot shut its eyes to the facts of the case, and it believes that something should be done right here and now to correct this rising and dangerous evil.

It certainly is not wise for certain of our conductors to pack up and fly to Europe the moment the concert season is over, as some of them do, in search of new material for their next season's programs. How about American compositions? During the season there is no time to look at them (or, rather, to look "for" them, for that is what the conductor should do; he does not go to Europe to look "at" compositions but to look "for" them!) and between seasons there is no time either.

Also, it is to be observed that there is already with us an American school of composition, a vast literature of American music. It does not come up to European standards or ideals at all, but it satisfies an enormous majority of our people. The music of our song composers, both secular and sacred, the anthems and hymns that are used in our churches, are the source of an immense income to composers and publishers alike. And what better proof could be sought of the public taste for these works? This is folk-music, just as truly as the folk-music of Europe of two or three centuries ago, out of which the idiom of each country sprang. And out of this music our great American music will come. It will be in the same idiom. Not the idiom of ragtime or of the Indians, but in this simple, unoriginal but individual rhythm which is quite distinguishable though in no wise radical. Nothing radical ever stands as the foundation of any great edifice. The really great works of Russians, Hungarians and Spaniards are very much in the idiom of other European music. The striking rhythms of some of the national music of these countries appears only in rhapsodies or in the works of composers who consciously aim at a national color or idiom. Here and there we find a Siciliana, a Bolero, a Polonaise, a Czardas, and whatever else in national characteristics may have interested the composer at the moment (even now ragtime by various European composers), but the general output of the great composers has been normal, rational, and only very slightly marked by originality. And many of them wrote hymn tunes or songs that have become folk songs, tunes with no greater originality or individuality, and no "higher" or more "classic" than the American music here under discussion.

And yet, to that sort of music, and surely also to anything that would come out of that sort of music, our conductors are blind. And why not? Europe passed that stage a century or more ago. For us to enter upon it is to go back. And yet, go back we must. We cannot float in the skies of European influence and ever have any music of our own. We must develop on our own soil, piling up stone upon stone on a foundation of little, negligible things, just as Europe has done during the past eight hundred years.

In this growth our friends from abroad can help us enormously. They can help us by being truly sympathetic, by receiving our composers with genuine cordiality, so that a composer may approach them without the necessity of an introduction and not feel that he is humiliating himself by asking favors. As matters stand at present the production of compositions in large forms is chiefly a matter

of propinquity. A composer living in any town where there is an opera or symphony orchestra will get his opera or his symphony performed in that town—but nowhere else. This happens over and over again. The local composer gets his work done locally. And it demonstrates with perfect clarity the fact conductors are not looking far afield for new works by American composers. Where a work has been successfully given in one locality, efforts have repeatedly been made by the composer or his friends to bring the work to the attention of other conductors, offering to furnish the score and parts, and almost invariably without result.

This, you will note, has nothing to do with the publication of the work. There is a feeling that if things could only be printed they would stand a better chance of production. Why? If a conductor is offered score and parts, and cannot even be induced to look the work over, in spite of the fact that it has been successfully given, what would be the use of publication?

Like all else, this has its two sides. Conductors realize that these works by "local" composers may well have a big success in the composer's home town and yet be of little intrinsic value. Still, they should be tried. As long as we take it for granted that the public is not going to like the works of American composers, we are barking up the wrong tree. Manifestly there is something wrong somewhere. How is it possible that American composers should have such real success in the smaller forms and fail utterly in the larger forms? One good reason is that, in writing in the larger forms, they write, not for their public, but for those through whose hands they know the work must pass before it ever reaches the public. Here again our conductors must be very tolerant and endeavor to encourage sincerity on the part of American composers, endeavor to shut their eyes for the moment to higher European aesthetic values, the result of an older civilization, and to get down to American hymn-tune and popular ballad ideals. Some of our singers have done that in spite of European birth and training. They have sung things with enormous success here that certainly would not satisfy a European audience. They are wise. They think of gate receipts. And our conductors would do well to take a leaf out of their book.

It is not a question of patriotism. It has already been said that we are opposed to chauvinism and exclusionism (and that includes patriotism) in art. But in the long run the American likes home and home cooking better than he does any foreign dish, he likes American food better than he likes French food, he likes American clothes better than he likes French clothes, and the same is beginning to apply to certain minor forms of music. The day will come when it will apply to all music. Let us be to the fore and help it along!

THE AMERICAN NOTE

In the May issue of the English musical magazine, "The Chesterian," Carl Engel, of Boston, has an article on "The American Note in Music." What Mr. Engel says is so entertaining, refreshing and, withal, true, that we make a few excerpts below, although the entire article is worth reading.

"There is such a thing," says he, "as an American note in music; only, for the present at least, you must not seek it in the symphonies and grand operas made in America. . . . America is not lacking in native composers of real worth and high technical proficiency. The most advanced among them, Charles T. Griffes, died too young to fulfill all the promise of his great talent. Music is being written today in the United States which commands attention, not because it happens to be American-made, but because it is fine music. Nevertheless, it is almost entirely unmarked by national or racial traits. The work of American composers has, these many years, ignored the inventiveness and daring so splendidly exemplified in nearly everything else that American force and ingenuity have created or reshaped."

In the course of the article Mr. Engel traces the influence of European music on American composers and comes to the conclusion that, "Much as polite academicians may decry it, much as the American vassals of musical Europe may turn their heads in haughty disdain, the fact remains that it is Messrs. George M. Cohan, Irving Berlin, Louis M. Hirsch and Jerome Kern (not very Anglo-Saxon, to be sure) who are today making musical history in America."

"The stuff is Aryan, in the main, with perhaps a dash of Semitic effervescence and overemphasis. It is happy and, at its best, supremely virile. For the present, the mad racket of the 'traps' is still deafening our ears to its finer properties."

On French Music

By Henri Collet

(Reprinted from *Comœdia*.)

THE brilliant triumph of "Antar" at the Opera, which I had foreseen, despite the adverse opinion of bitter or incompetent critics, was a significant event for our French music. It signalized the end of French daintiness as well as of Teutonic heaviness, to quote from the remarkable critic-musician of the Action Française. He sounds the advent of a new world. Similarly, M. Joachim Gasquet wrote in *Comœdia* recently: "We enter not into the sinister kingdom of the rare Epithete, but into an era of inspiration, into the fullness of song, of victorious affirmation. The Builders have returned."

It could not be better expressed. And the admirable thing about "Antar" is that it was written before the war, but seems to us the best possible expression of our after-war souls. Gabriel Dupont has vanquished the Death which so basely struck him down. (Dupont died in 1914.)

The music of "Antar" is beautiful only because it is purely human. Ah, the impotents! They demand a music more picturesque, more exotic, a mosaic of little amusing things, over which they may lick their dry chops. They smile at this sobriety of "Antar" and recall, with a tone of importance, the symphony of Rimsky-Korsakoff. As well reproach Wagner for having exploited so little the Spanish folklore in "Parsifal," and Fauré for having disregarded the resources of the Greek modes in "Penelope." The beauty of "Antar" lies in its lyricism. It is to the honor of Gabriel Grovlez that he wrote long ago of Dupont, that he was "perhaps the most personal of young French composers; he certainly belongs to no school; he writes the music of his heart, and it is thus that he moves us so profoundly."

Will Joachim Gasquet permit me to quote a passage of his splendid article, "The Pleiade," replacing only the word "poetry" with the word "music":

"Music is a serious thing. At least, the true musician thinks so, and so think all those who cherish the true musician. It is the longing for innate perfection in our humanity which gives to that humanity its true title of nobility, and it is that which constitutes the very essence of music. What would a music be in which people would not find, or would not at least seek to find, the expression of their own being? A mere play, a moment of brightness. True lyricism is eternal. It penetrates the very inmost soul of human beings and of innate things. It incarnates, in its rhythms, its images, its life, the imponderable substance of the fundamental law of existence. When this is forgotten, the race dies."

"And ours does not wish to die. Never has she offered herself more ardently to the sun of inspiration. Emerging from the immense catastrophe by which she has been upset and transfigured, she is still trembling from its effects. The communiques, which for five years replaced the dull monotony of ordinary events in the newspapers, have given all classes of readers a desire for the sublime, for the heroic. We have formed the habit of feeling and seeing in a big way. Certain critics apparently do not want to recognize this. In spite of them, the crowd goes straight to that which exalts and nourishes it, to those who possess inspiration and vigor. At the theater, disregarding the verdict of the "first nighters," they yesterday acclaimed Gabriel Dupont. Surely a change has taken place in the heart of the public."

Thanks are due to you, Joachim Gasquet, for having realized that Gabriel Dupont was the musician of the hour, and for having stated, for the justification of my campaign, that the crowd goes straight to that which exalts and nourishes it, to the inspired and vigorous "Antar." You will allow me then to take the word and to tell my compatriots, and those foreigners who have followed so faithfully my chronicles, what French music has become.

And first of all, I declare criminal the renewed attempt of our critics to distribute right and left their adverse criticisms of every lyric work that blossoms on the soil of France. That benefits only German music, and Wagnerian music in particular. All of these evil-doers who rebel against "Penelope," "Marouf," "Le Meneur de Louves," "Antar," "La Habanera," "Tarass-Boulba," "Lorenzaccio," are becoming enamored of the Wagnerian dramas.

However, to Wagner our neglected composers respond with masterpieces that our princely critics pretend not to appreciate. To "Rheingold" Fauré opposes "Penelope;" to "Die Valkyrie" Jean Pouéigh presents with defiance his "Meneur de Louves;" by the side of "Siegfried" is shown "Antar" of Gabriel Dupont; the "Twilight of the Gods" brings to us the thought of "Habanera" of Laparra; "Pelleas et Melisande" rivals "Tristan and Isolde;" "Marouf" and "La Farce du Cuvier" are as purely humorous as "The Mastersingers," and to the sorrowful "Parsifal" responds the serene "Legende de Saint Christophe." And we have also the powerful popular dramas, "Louise" and "La Glu;" the tragedies, "Tarass-Boulba" of Marcel Rousseau, "Circa" of Marc Delmas, "Lorenzaccio" of Moret; the delightful "Cœur du Moulin" of Deodat de Séverac; the admirable mimodrame, "Orphée" of Roger-Ducasse, which only the Russians have had the opportunity of applauding; and then "Ariane et Barbe-Bleue" of Dukas, "Bérénice" of Magnard, "Eros Vainqueur" of Breville, "L'Heure Espagnole" of Ravel.

Let us now consult the posters at our national theaters. At the Opera it is true they are giving "Antar," but framed by two dramas of Wagner. At the Opera Comique, they revive "Pelleas," but the next day give "Tosca."

Thus foreigners, who alone fill our lyric theaters, are ignorant of a strong French school. It is not they, however, who would object to a repertory of French opera. That is evident from their fervent attendance at "Antar." It will be proved by their attendance at our theaters from the day we stage an important French repertory and persist in it.

For it all depends upon that, to have the courage to present to the public these beautiful works, even if it is a

THIS article is of especial interest because it expresses the opinion of a majority of the younger school of French musicians. It discloses a vision of events in the musical world of France, especially as regards the traditions of the famous Conservatoire, of which we have scarcely an idea. Its author, Mr. Collet, is one of the leading French critics of the day.—Editor's Note.

struggle at the outset, because of the detestable habit which suffers the survival in the repertory of such horrors as "Rigoletto," "Les Huguenots," "La Tosca" and "Cavalleria Rusticana." All honor to the minister and to the directors who will have, some day, the necessary courage.

One must say that the ignorance of a strong lyrical French school was carefully fostered by the handful of powerful musicians and "distinguished" critics who would take advantage of the Debussy revolution to impose upon us their narrow views. According to them we should have left serious music to the Germans from Wagner to Strauss and keep within our own domain—that of elegance and grace.

That is the mentality of the vanquished. But the war came and, with it, victory. And we now discover that admirable and sane artists are living on our old Gallic soil, artists who are the equals of Richard Strauss or Gustav Mahler. An inspired director such as M. Rouché stages "Antar" and the public is surprised to discover that Gabriel Dupont was a genius.

What a lesson for all of us and for the foreigners! Victory draws the bandage from our blinded eyes and permits us to perceive that we already had in France the music of which Romain-Rolland dreamed; music "of heroic action, of the triumph of reason, of the passion of light," and we had not noticed it.

We find this music in the theater. And I know full well that the pseudo disciples of Debussy and Fauré have done everything in their power to impress the world with the impurity of dramatic music. Naturally, it serves their purpose. But they cannot deny that Monteverde, Rameau, Gluck, Mozart, Wagner were musicians of genius, albeit men of the theater. They cannot deny that Eschylus, Sophocles and Euripides were the great Greek classics; Shakespeare, the great English classic; Corneille, Racine and Molière, the great French classics, and Goethe, the great German classic. Yet these were exclusively dramatists.

They must grant us that the French have the dramatic gift, and that even today the most distinguished of our writers are dramatists.

Then why should the dramatic musician be the only one to be an impure one? And, I ask you, how have the most perfect of our musicians, Saint-Saëns and Gabriel Fauré, disgraced music, in writing, the one "Samson and Delilah" and the other "Penelope"?

No. The condemnation of the music drama proves the ignorance of the essential truth, that vocal polyphony is the basis of all musical study. The superiority of German music during the last century is due to the diffusion of choral works. There is no German musical organization that does not interpret the sublime chorals of J. S. Bach. The German people are accustomed to part singing. They are familiar with the motets of Mozart, the oratorios of Handel, Mendelssohn, Beethoven ("Christ on the Mount of Olives"). The symphonists and the German dramatists also have known how to make the best of that knowledge on the part

of their public. And the rich vocal polyphony of "Die Meistersinger" is due to this culture of the German people.

And now our modern French school has succeeded in renewing again the tie with the polyphonists of the Renaissance. The "Psalm" of Schmitt, the "Trois Chansons" of Ravel, the final fugue of the "Cuvier" of Gabriel Dupont, "Orphée" of Roger-Ducasse, bear testimony of the skill of our composers in writing for the voice. Where have these musicians learned this science of polyphony? At the Conservatoire, which prescribes, as a test for the Grand Prix de Rome, the writing of a chorus and a cantata.

Therefore I address my remarks to the great master of the Conservatoire, and the author of "Marouf," to Henri Rabaud. At this decisive hour, at this turning point in our musical history, he has a role to fill. He cannot dodge this mission: the rehabilitation in the eyes of the world of the ancient traditions of the Conservatoire, which have been disgraced by the champions of a weak and worthless art (let him whom the coat fits wear it), proclaiming the resurrection of the healthy lyricism of France, which manifests itself under the three aspects of the choral, the lyric drama and the symphony, in order to reconcile all members of the musical cult to one indivisible and true ideal which cannot be divided into clans but must express the eternal lyricism of our race, and most noble perhaps in the world.

COLUMBIA SUMMER CONCERTS
TO COMMENCE ON JUNE 6

Programs for the First Week

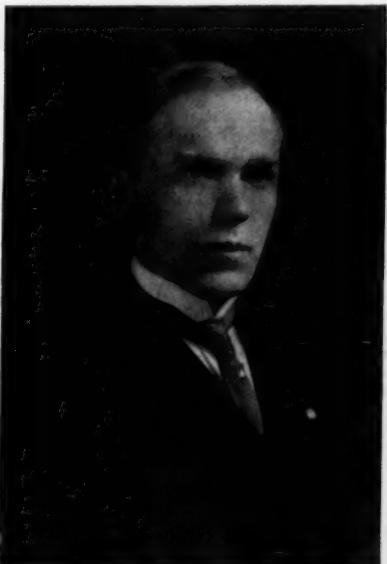
The twelve weeks' season of summer concerts on the Green at Columbia University opens on Monday evening, June 6, at 8:15 sharp, and in order to accommodate the vast crowds the gates will open at seven-thirty. This is the fourth season of these concerts which have aroused so much interest.

The popularity of the Goldman Concert Band has grown to such an extent that the demand for free tickets of admission has been overwhelming. Up to date there have been close to two hundred and twenty-five thousand requests for such tickets. It is estimated that between twenty and twenty-five thousand people will attend the opening concert, and every possible preparation has been made to handle the crowd. Interesting programs have been prepared, and those of the first week are as follows: Monday, June 6—"Marche Slave" (Tschaikowsky), "Tannhäuser" overture (Wagner), prelude to "The Deluge" (Saint-Saëns), Hungarian rhapsody (Liszt), choral and fugue (Bach); cornet solo, "None but the Lonely Heart" (Tschaikowsky), Ernest S. Williams; waltz, "Wine, Women and Song" (Strauss), excerpts from "Pinafore" (Sullivan). Wednesday, June 8—Wedding march from "Feramor" (Rubinstein), "Mireille" overture (Gounod), Petite suite (Debussy), introduction to Act III of "Lothengrin" (Wagner), "Peer Gynt" suite (Grieg), "Ritorna Vincitor" aria from "Aida" (Verdi), Helen Stover, soprano; "Song Without Words" (Tschaikowsky), excerpts from "Algeria" (Herbert). Friday, June 10—Wagner program: "Tannhäuser" march, "Rienzi" overture, quintet from "The Mastersingers" and "Entrance of the Gods into Valhalla" (Wagner); excerpts from "Aida" (Verdi); cornet solo, "Inflammatus" from "Stabat Mater" (Rossini), Ernest S. Williams; "Two Indian Dances" (Skilton), and "Cherokee" march (new) (Goldman).

Next Tuesday a free concert will be given on the steps of the City Hall, at twelve o'clock noon, by the band with Helen Stover and Ernest S. Williams as soloists.

MASTER SCHOOL ESTABLISHED AT THE
BUSH CONSERVATORY BY CHICAGO MUSIC PATRON

An important step forward in the development of American music is the announcement featured by the Chicago press of last week that Charles S. Peterson, Chicago printer and art patron, has established a fund for the creation of the first American Master School, in which forty-eight talented and advanced students will receive free instruction.



CHARLES S. PETERSON

Who has established a fund for the creation of the first American Master School, in which forty-eight talented and advanced students will receive free instruction

The equipment of Bush Conservatory, of which Kenneth M. Bradley is president, will be used for the classes, and the master school, which is to begin next fall, will be identified with the departments of this progressive institution. Edgar

A. Nelson, the well known conductor and pianist, has been chosen dean of the master school, and the practical administration of the school and the shaping of the courses will be in the competent hands of President Bradley, of Bush Conservatory.

Mr. Peterson, whose generosity is responsible for the founding of the institution, which will in time become one of the greatest influences in the advancement of American music in the present generation, is a well known patron of music. He is one of those public spirited men who backs up his faith in Chicago's future by deeds. He is one of the guarantors of the Chicago Opera Association, is trustee of the Art Institute, and as president of the Swedish Choral Club of Chicago was largely responsible for the remarkable success of the club's tour of Sweden last summer.

The master school, as planned by Mr. Peterson and Mr. Bradley, is intended to be an institution of the highest type. The teachers chosen to conduct the classes are of international renown and comprise some of the greatest artists now before the public.

As stated above, Edgar Nelson will be dean, and associated with him are Jan Chiapusso, the Dutch pianist, who will direct the piano class; Boza Oumiroff and Charles W. Clark, two famous singers, who will jointly conduct the vocalists' class, and Richard Czerwonky and Bruno Eshjorn, the violinists, who have been engaged to teach the violin repertory. Edgar A. Brazelton will direct the composers' activities.

Candidates for instruction, of whom there will be only twelve in each department, will be chosen with the greatest care, not only as to their acquired accomplishments but also as to their natural talents and promise of later professional success. Applicants for the next season will be heard in September.

The establishment of the master school, through the generosity of Mr. Peterson, is the first step in the realization of President Bradley's ideal of an endowed music school wherein tuition in all departments will be free. The next step is the foundation of an orchestra school, where students will be given tuition in all orchestral instruments, in which they will receive practical experience and routine in a symphony orchestra.

The greatest need in the musical life of America today is that of trained orchestral players capable of symphony positions, and the need must be filled at its source, namely, to give the training in the technical side, as well as in orchestral routine, and it is the intention of Mr. Bradley to develop this national musical need at an early date by the establishment of an orchestral school and orchestra.



CHRISTINE LANGENHAN TRIUMPHS

On May 6th, 1921 at the
NEWARK, N. J. FESTIVAL

Before an Audience of 7,000

By EMMA L. TRAPPER

The first concert was opened with Svendsen's "Coronation" March superbly played by the orchestra under Mr. Wiske's baton.

Three solo artists were heard on this first evening. Duci de Kerekjarto, violinist; Margaret Matzenauer, prima donna contralto of the Metropolitan Opera Company, and Madame Christine Langenhan, a dramatic soprano who has toured America for several years. The soloist who we took seriously, was Madame Langenhan. This artist showed both her versatility and her musicianship by undertaking the numbers allotted to her. She sang the solo parts in Gounod's "Gallia"; the beautiful "Spring Song" from Cadman's Indian opera, "Shanewis" and lastly the solo in Faning's "Dramatic Scene" "Liberty." Madame Langenhan earned the artistic triumphs of the night among the soloists. Her voice is sympathetic and of ample range and as an artist she measured up far beyond the expectations of those who had never heard her before. It is always a test when an artist is assigned to sing unfamiliar numbers like the Cadman song and the excerpts from "Liberty" and Langenhan rose to the occasion like the true artist she is. The audience received her cordially.—*The Jersey Review*, May 12, 1921.

OVATION FOR SOLO SINGER

By W. L. R. Wurts

Besides taking effectively the solo parts in Gounod's "Gallia" motet and Faning's choral dramatic scene "Liberty," Christine Langenhan had her full share of the triumph in her fascinating rendition of Cadman's "Spring Song," a piece of American Indian folklore, to which the orchestral part contributed much of its charm. She won a hearty encore.—*The Newark Star-Eagle*, May 7, 1921.

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MUSICAL COURIER

VIENNA

(Continued from page 7.)

sion. Unfortunately it has been undergoing a protracted crisis which lack of capital and internal strife have recently aggravated to the point of dissolution. But the return of Weingartner from Italy has once more put off the evil day. As for Strauss, so for Weingartner, loyalty to a Viennese institution means a heavy sacrifice. Weingartner, moreover, has not the consolation arising from complete artistic satisfaction. He has not the means at his command to raise his charge to a really unobjectionable noveau, and to keep step with the progress of theatrical production. What he does, therefore, must be measured by other standards, but it is nevertheless highly creditable.

Since his return a few weeks ago Weingartner has re-staged "Parsifal" in a really splendid manner; he has thrown himself with tremendous energy into the task of "pulling together" the organization and polishing up the repertory. A performance of the "Meistersinger," which we witnessed, gave evident joy to the thousands of good people who filled the big house from floor to ceiling, and presented some notable features. Outstanding among these was the noble personation of Hans Sachs by Arthur Fleischer, a baritone of heroic stature and unusually cultivated vocal style. A production of the entire "Ring," following that of the Staatsoper, is scheduled for next week; so it will be seen that even this popular institution of the "Vorstadt" is equal to the heaviest demands.

A WEINGARTNER "OBERON."

In lieu of novelty the Volksoper has just staged a revival of Weber's "Oberon" in Weingartner's own arrangement. It is a very different opera from the Mahler version which we heard in Munich, laying special stress upon an attempt at logical dramatic development, to which end both text and music have been revised and amended. A new scene, for which Weingartner has composed a trio, connects the fairy world of Oberon with the reality of Bagdad; clever artistry in the spirit of Weber's art. Scenically the production is what progressives would call old fashioned, but it is sure of its effect upon the audience than most scenic experiments of modernists.

The principals were uneven in quality. Weingartner-Marcel, the conductor's wife (a native New Yorker, by the way) gave evidence of fine vocal material and made a charming figure as Oberon. Of the rest, Fräulein Rantzaus, as Rezie, deserved most honorable mention. The conducting of Weingartner, however, was a decided feature.

THE PHILHARMONIC STILL SUPREME.

Weingartner's conducting is, without doubt, one of the principal assets of Vienna's musical life as a whole. At the head of the famous Philharmoniker, by universal acknowledgement the finest orchestra of Europe, he leads concerts which for quality of execution are as unique as those of Mengelberg in Amsterdam, yet very different. The virtuosity of the Vienna orchestra, even now after the war, is greater—in fact, unsurpassed. The nobility and the mellow opulence of its tone quality, the ultimate perfection of its phrasing, the delicacy of its nuances constitute an ideal which only the Bostoners in their prime approached. All this was gloriously revealed in Beethoven's "Pastoral" symphony, which Weingartner conducted at yesterday's subscription concert (the eighth). It was no less evident in the three little pieces from Weingartner's "Dame Kobold," so light as to border dangerously upon triviality in spots (though very clever and graceful), whose proximity to the Beethoven work offended some of the audience and evoked expressions of displeasure. The atmosphere was restored after a fabulously brilliant performance of the "Tannhäuser" overture, the effect of which was electric.

These are the élite of Vienna's concerts, and each of them fills the large Musikvereinssaal three times (public rehearsal, concert and repetition). They constitute one of the institutions that are preservers of Vienna's traditions.

We might also mention several more of such institutions, such as the wonderful church music of the Hofburg Chapel, which continues to rally the best forces at the disposal of the former court every Sunday; the concerts of the Konzertverein under Loewe, and those of the Tonkünstler Society under Furtwängler (both orchestras are now united into one, except that the leaders of the various choirs are still distinct); and the performances of the splendid Philharmonic Chorus, formerly under Schreker, now under Bruno Walter, of Munich. In all these things the political collapse has made comparatively little difference. That this is so redounds to the honor of Vienna and its citizens, who love music above all else.

SPLENDID HALLS.

It is a fortunate circumstance that the great Konzerthaus, with its three halls of varying sizes, was finished in the year before the war, all the more so since the famous old Bösendörfer Saal, familiar to generations of visitors to Vienna, has fallen a victim to wartime speculation. The large hall of the new building—one of the most ornamental modern edifices of Vienna, by the way—is truly magnificent with its marble and gold interior of monumental proportions; while the little chamber music hall is a veritable gem. Besides these, the three halls (similarly graded) of the old Musikverein (Gesellschaft der Musikfreunde) do full service daily; and the Philharmonic concerts still continue to be given here. The famous Vienna Conservatory (now owned by the state and called Academy), formerly in the same building, now occupies a great structure adjoining the Konzerthaus, so that Vienna's musical institutions are set in an uncommonly worthy frame.

These, indeed, are tremendous assets to a tottering state. The spiritual values which they represent are far greater still, and if Austria is ever allowed to join Germany there is no doubt that Vienna will be the cultural capital of the country. What Vienna harbors in the way of creative forces shall be reserved for a special article. Meantime, another letter shall describe the new tendencies of musical life, as distinct from its regular traditional forms, the new factors, the latest internationalism and the curious contradictions that the latest developments have brought to light. To the Viennese, indeed, the old Vienna is dead; but to the foreigner its charms are still vivid—and the new ones no less than the old.

CÉSAR SAERCHINGER.

Maier and Pattison Matinee Idols in Chicago

Guy Maier and Lee Pattison were soloists with the Chicago Symphony Orchestra at the weekly pair of con-

certs on April 8 and 9, making their initial appearance in the Windy City. As has been the case wherever they have been heard, they captured their audience completely. Mr. Stock had been unusually generous in arranging his program so that in addition to playing the Mozart E flat concerto with orchestra, they gave two numbers in the second part without accompaniment, but even that was not enough for their auditors who refused to leave the hall until four encores were played.

During their stay in Chicago, Mr. Maier and Mr. Pattison were much feted. On Friday evening, April 8, they dined at the home of Mr. and Mrs. J. J. Glessner, who have been supporters of the Chicago Orchestra since its inception. On Saturday a luncheon was given in their honor at the Cliff-Dwellers' Club by Arthur Bissell. Among the other guests were Frederick Stock, John Alden Carpenter, Leo Sowerby, Karlton Hackett, Edward C. Moore. Both Mr. Carpenter and Mr. Sowerby promised to compose some new works for two pianos, taking their inspiration from the performance of the day before.

Mildred Graham Sings in New Haven

Mildred Graham gave an excellent recital in the Calvary Baptist Church, New Haven, Conn., on Monday evening, May 16. She was heard in songs by Spross, Speaks, Behrends, Clough, Leighter and Mrs. Beach, and also in an aria from "Queen of Sheba." A hearty reception was accorded Miss Graham, for every number was presented with exquisite taste. Betty Schuleen was the accompanist.

Four Conductors Engage Koshetz

Pierre Monteux of the Boston Symphony, Leopold Stokowski of the Philadelphia Orchestra, Ossip Gabrilowitsch of the Detroit Symphony, and Nicolai Sokoloff of the Cleveland Symphony, are the eminent orchestral conductors who to date have arranged for the appearance of Nina Koshetz as soloist with their organizations next season. Mme. Koshetz has already sung under the batons of these last two conductors, which makes her appearance with them next season, re-engagements. Besides these performances with orchestra, Nina Koshetz will give many concert programs of her own strongly individual Russian songs which have attracted so much attention in New York and elsewhere. Her bookings will take her over a wide range of territory. One has only to hear this prima donna soprano, who reigned supreme at the former Imperial opera houses in Moscow and Petrograd, to understand the unique artistic position she occupied in the music world in her native land when, among others, Rachmaninoff was proud to dedicate some of his songs to her, and to understand the place she is so rapidly acquiring here in America.

Hans Kindler in Disguise

Hans Kindler, the distinguished cellist, is noted among his intimate friends for a keen sense of humor and a love of practical jokes. Among his close friends he numbers Leopold Stokowski, conductor of the Philadelphia Orchestra, who has always entertained a high regard for the talent of the young cellist. Stokowski also delights in the practical joke. A few days prior to the performance of Mahler's second symphony in Philadelphia, Kindler remarked to Stokowski that he regretted not playing the work with him. Stokowski said he saw no reason why he should not have that pleasure, so Kindler volunteered to disguise himself and sit at the last desk in the cello section of the orchestra. Very few persons in the audience recognized the former first cellist who enjoyed the experience immensely. In one instance, however, he so far forgot his position at the back of the section as to play the part assigned to the solo cello.

Flonzaleys Booking for Next Season

While the members of the Flonzaley Quartet are in Europe they are not forgotten in America, where their eighteenth season is having its usual luxuriant growth. To date the quartet has been booked in the following towns: Middlebury, Hartford, Haverhill, Providence, Williamsburg, Montclair, East Orange, Chicago, Kenosha, Milwaukee, Des Moines, Kansas City, Cedar Falls, Indianapolis, Louisville, Cincinnati, Mount Vernon (Ia.), Columbus, Delaware, Pittsburgh, Detroit, Toledo, Cleveland, Buffalo, Aurora, Ithaca, Philadelphia, Boston, Portland, Washington, Charleston, Charlottesville, Baltimore, Montreal, Princeton, Dobbs Ferry, Godfrey, Joplin, Leavenworth, Lawrence, Winfield, Oklahoma City and Dallas. This is but a beginning, for the annual number of engagements varies from ninety to a hundred appearances. In addition the Flonzaleys will give their annual subscription concerts in Boston, New York and Chicago.

Mabel Livingstone to Join Votichenko Abroad

Mabel Livingstone will sail on the S.S. Mauretania on June 9 for a two or three months' trip abroad in the interest of Sasha Votichenko, the Russian musician with whom she has been associated as personal representative for the last four years. Miss Livingstone will join the Votichenkos who are now traveling through southern France, where Mr. Votichenko has recently given a number of successful tympanon recitals.

Beulah Livingstone, who will accompany her sister Mabel on the trip, will handle the foreign publicity for the Talmadge sisters, who are winning great popularity in Europe.

Many Recalls for Olga Steeb

There was a large audience at the piano recital given by Olga Steeb at Long Beach, Cal., on May 11. At the time of the recital the warships off Long Beach were carrying on target practice, but Miss Steeb did not allow this to disturb her and played the program in a manner that brought continued applause for the brilliancy of her execution. She was called back to the platform many times and obliged to play numerous encores. "There is a personal charm in her simplicity and lack of mannerisms" is the way the Long Beach Press expressed it, while the critic of the Telegram said that her runs and octave work were rapid and wonderful.

MUSIC IN DRESDEN

Dresden, Germany, April 16, 1921.—Last autumn the Dresden season opened with a series of "Herbstfestspiele" (autumn festival plays), the title of which was changed to "Herbstspiele" because the character of the big performances presented, was not in every instance a model one, such as used to be offered in Dresden in the era of Schuch. The "Dresdener Musikwoche," just brought to a close, suffered somewhat under similar conditions. Still the exceptionally high level of the works performed was a commentary on the lofty aims still prevailing in Dresden's musical life. Beethoven's ninth and Mahler's eighth symphonies, and Bach's "Matthäus-Passion" were given repeatedly under various conductors in churches and concert halls, while in the opera house Wagner's "Parsifal," the "Ring," "Fidelio" and—as a striking contrast—Strauss' "Rosenkavalier" drew full houses.

The ninth had (within a short time) no less than four hearings by as many conductors: Siegmund Von Hausegger, appearing as a guest of the State Orchestra; Fritz Reiner, Edwin Lindner, and Kurt Striegler. Reiner's reading, all the critics agree, had the greatest breadth and grandeur of conception.

SAUER REDIVIVUS.

A notable occurrence was the reappearance of Emil Von Sauer in a Beethoven-Brahms concert conducted by Lindner. The famous pianist who is a special favorite here, played Beethoven's E flat concerto in his well known style, and also some solos in which his unfailing virtuosity brought him no end of applause. Sauer's temperament and magnetism are the same as of yore. There surely is in him something of eternal youth.

JENNY SKOLNIK'S DRESDEN DEBUT.

Jenny Skolnik, the American violinist, scored a sensational success here by her remarkable capacity, displayed in a recital late in March. The young artist, apparently in the noon and zenith of her career, impressed her hearers immensely, not only by her unfailingly pure intonation and virtuosity, but also by her ripe, subjective conception, especially in Lalo's "Symphonie Espagnole." Seldom, if ever, have we heard it given with such personal traits as by this young artist, who in every respect had made it her own. Nardini's concerto in E minor she played with genuine musicianship and a freshness and spontaneity that are rarely combined with such finish of execution. Even Bach's "Chaconne" was given in creditable style. Her final selections, by Chopin-Auer, Kreisler-Dvorák, Wieniawski, etc., were characterized by beautiful tone gradations and poetry of interpretation. Miss Skolnik will be sure of a cordial reception in Dresden whenever she chooses to return.

A. N.

Summer Master Classes at Cincinnati College of Music

The Cincinnati College of Music has arranged a very attractive summer course of studies at the historic institute. Giuseppe Campanari, the noted baritone of the golden days of opera at the Metropolitan, will teach the master classes in voice; Charles Heinroth, the celebrated organ virtuoso, will give an unusually impressive course in organ, and Clarence Adler, well known pianist, will teach the master classes in piano. In addition to these many of the regular members of the faculty will remain for the summer course.

Emil Heermann, concertmaster of the Cincinnati Symphony Orchestra, will teach violin, as will also Adolf Hahn, the well known violin teacher who has recently been added

to the College of Music faculty, and William Morgan Knox. In the piano department Romeo Gorno, Frederick J. Hoffmann, Ottlie Dickercheid and Irene Carter will also remain for the summer months. The voice department will command the services of B. W. Foley, Giacinto Gorno and Hans Schroeder, and Walter Heermann will stay to teach cello while Lillian Arkell Rixford also gives up her summer vacation to teach organ.

Campanari, Heinroth and Adler will conduct classes for teachers as well as repertory classes. Heinroth's course will include a very comprehensive survey of the organ literature from the pre-Bach days to the present virtuoso composers. He will illustrate his lessons on a large modern organ. It promises to be a course of unusual merit and different from any undertaken before.

The summer term of the College of Music of Cincinnati will begin Monday morning, June 20, and continue until Saturday, July 30. The dormitory will be open during that time for young lady students.

Variety in Dramus Club Program

The Dramus Club gave a program at Aeolian Hall May 26, under the direction of May Arno. An outstanding feature was the group sung by Zona Maie Griswold, soprano. This included the "Viasi d'Arte" from Puccini's "Tosca," Massenet's "Ouvre tes yeux bleu," Schubert's "Ave Maria," Florence Young Griswold's "De San' Man" and Roy Lamont Smith's "The Merry Brown Thrush." Italian, French, German, negro dialect and English numbers—all were marked with careful diction and interpreted in convincing manner. Miss Griswold possesses a thoroughly attractive personality, which, coupled with a voice of marked purity and wide range, at once won for her the regard of her audience. As an encore she gave "Daddy's Sweetheart," by Lehmann, which she was in turn obliged to repeat.

Other numbers on the program included a reading by Miss Arno, a fantasy, written and told by Miss Arno with the help of Agnes Keller and Louis Kazze; Diamond Donner, coloratura soprano; Ada Sohn, pianist, and a group of Russian folk songs, in which Miss Arno was assisted by Isabelle Auspitz, Lea Miller, Suray Turits, Hattie Handler.

Recital at La Forge-Berumen Studio

The La Forge-Berumen New York studio was the scene of a delightful musical on May 7. The La Forge quartet, composed of Hazel Silver, soprano; Dorothy George, contralto; Sheffield Child, tenor, and Charles Carver, bass, furnished a very interesting program which was enjoyed by everyone present. Elinor Warren, of Los Angeles, displayed talent in two numbers by Scott and Moszkowski. She is a pupil of both Mr. La Forge and Mr. Berumen. Charles Carver, who won the New York State and District Federated Clubs contests, sang a group of songs in English, Spanish, French and Italian with beautiful voice and artistry. The audience was most enthusiastic, and included such distinguished guests as Rose and Ottlie Sutro, Harriet Brower, Vera Poppe, Mrs. Simon Frankel, Elsa Gillham, Mrs. Leonidas Williams and Mrs. J. E. Warren.

Emily Harford a Busy Musician

The present season has been an active one for Emily Harford, accompanist for David Bispham and assistant in his New York studio. Her recent engagements as accompanist include appearances with Elizabeth Kriger, soprano, at Cooper Union, New York; John Finnegan, tenor, Wilmington, Del., and David Bispham, Town Hall, New York. April 14 Miss Harford sang old English ballads at the Town



Unity Photo

JOSIE PUJOL.

The violinist, who is making another tour through the South en route to fill return engagements in her native Cuba as a result of last year's successes. Miss Pujol recently appeared in Montreal, Albany, Burlington, Oyster Bay, Glen Ridge, etc., and is booked for a Globe concert for Sunday evening, June 26, at the De Witt Clinton High School, New York.

Hall Auditorium in New Canaan, Conn. She also was engaged for the Y. W. C. A. "Follies of 1813" given on May 13.

Singer Endorses "Lassie o' Mine"

The Sam Fox Publishing Company has received many testimonials of its song, "Lassie o' Mine," by Edward J. Walt, from leading concert artists. One of the first artists to program this charming Scottish folk song was Marley Sherris, the well known Canadian baritone. The following letter from him would indicate that "Lassie o' Mine" has met with exceptional favor: "Enclosed find a few of my recital programs, from which you will see that 'Lassie o' Mine' is still being featured. During the past season I have used this charming little number on more than one hundred and fifty programs, and it appeals to me more now than when I first featured it."

Ethelynde Smith Engaged for Fourth Recital

Ethelynde Smith, soprano, recently gave her fourth recital (consecutive seasons) in the chapel of the Missouri State School for the Blind. The audience was very enthusiastic and demanded many encores. One of St. Louis' excellent accompanists, Arthur Lieber, was at the piano.

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DEPLORABLE LACK OF GENERAL EDUCATION AMONG MUSICAL ARTISTS

By Rudolph Gruen

It is really very surprising and often uncanny that so few artists have anything like a broad, general education. In all other professions, the need of mental training, aside from the technical training necessary for the practise of that specific profession, is more extensively realized and insisted upon than in the musical profession. Doctors, dentists, lawyers, chemists, physicists, theologians, and even painters and sculptors, must have at least a high school education, and in many instances, two years of college work before they may enter their respective schools of learning. But how often do we find musicians, especially those of foreign birth and training, who have risen to the highest ranks of proficiency, and yet haven't the mental development and intellect of a child of ten. Fortunately, the situation is somewhat better with those of American birth and training; for the laws of most of our states require that children must go to school until they are fourteen to sixteen years of age, by which time, most children have at least finished grammar school. But isn't a high school and college education just as beneficial to a musician as to a doctor or lawyer?

Take some of the subjects that can be found in the curriculum of all high schools and colleges, and see if most of them are not specifically beneficial to the musician. Let us start with a science—physics, for example. Herbert Spencer in his admirable work on "Education" says: "The highest art of every kind is based upon science" and of the sciences he considers physics the most important. Everyone interested in art of any kind should have at least an empirical knowledge of the general laws of physics. But an interpreter of music should really have a rational knowledge of at least the physics of sound. Who should know more about sounds than those whose life work is that of producing sounds? Why should we not have a thorough working knowledge of the principles of vibration, wave motion, and velocity of sound; the transmission of sound, the reflection of sound, interference and resonance, and especially of simply what constitutes a musical tone and distinguishes it from other sounds, or in other words, noises? And then, after we really know what a musical tone is, wouldn't it be helpful to understand the physical laws that govern pitch, the tempered scale, the quality of timbre of a musical tone, and overtones? Surely the direct value of such knowledge cannot be denied.

Next, let us consider literature. There is nothing that is more helpful to interpretation than a thorough study and appreciation of the great poetical and prosaic works of the masters of literary art. Familiarity with authors of different times and authors of different styles will reveal many similarities to composers, and it will always be found beneficial when studying the works of a certain composer to study something by an author of similar style. Concrete

examples can easily be given. For instance: when studying Bach, read Milton; when studying Beethoven, read Shakespeare; when studying Hadyn and Mozart, read Shelley and Keats. Other comparisons are Chopin and Wordsworth, Liszt and Dickens, Mendelssohn and Scott, and Schubert and Burns, etc.

The study of history, too, cannot be too strongly insisted upon. It is generally conceded that an understanding of the conditions under which a composer toiled is an invaluable aid to the interpreter of that composer's works. A study of the historical problems of the time reveals many very significant things that make the composer's work seem like a vital, spiritual, and inspirational creation, instead of the uninteresting, inane, and trivial creation of the mind that most performers make of it. It is for this reason that many annotators of programs will preface their remarks with a brief survey of the historical conditions which surrounded the masters at the time the numbers were composed.

The usefulness of foreign languages is generally conceded, and need not be insisted upon here. However, even among those who recognize the value of a study of foreign languages, there are many who do not believe that this knowledge can be acquired in high school or college. They contend that one can learn more about a foreign language by living in the country where it is spoken, for six months, than he could possibly learn in college in four years. This may be very true, indeed. But how many can afford to spend six months in each of many countries just to learn the different languages? The majority of us cannot. And if we do not take advantage of the little we can learn about foreign languages in the schools, then the result is that we know nothing about them.

Higher mathematics is not so directly useful to a musician as the other subjects so far discussed. But it has its indirect benefits. In the first place, the value of a thorough knowledge of physics has already been pointed out, and it is impossible to get a clear conception and work out the problems of physics without knowing algebra. So, for this reason alone, the study of algebra should not be neglected. Then when we come to geometry, it involves such a remarkable contrast to the kind of mental training that the music student goes through, that it is really invaluable. In all music study we are constantly confronted with different methods, theories, and opinions about all matters concerning both technical and interpretative questions. But in geometry we learn that certain things are so, not because some book or some teacher told us that they were so, but because they could not be otherwise. In other words, it teaches us to prove things and form our own opinions through our own proofs.

Last, but far from least, let us consider psychology. . . . Psychology! I wonder how far we could get along without it. In my opinion, it has more to do with the success or failure of a public performance, than any other one thing. Half of our so-called technical difficulties are really psychological problems, and if we get the proper psychological conception of the difficulty, our fingers act almost of themselves. It is all in the mental attitude. Even in matters of interpretation, if we do not produce

upon our audience the psychological effect that we are striving for, the interpretation is meaningless and worthless. There is really hardly a detail of a performance that does not have some phase of psychology for its very basis. The psychology of building a program; the psychology of dress; the psychology of walking out onto the stage, and the psychology of your personal attitude toward the audience, all count in determining your success.

And so we could go on and on and show the value of chemistry, botany, zoology, philosophy, sociology, etc., but I believe the subjects that have been considered; i. e., physics, literature, history, languages, mathematics, and psychology, are really vital ones, and should not be neglected by any musician.

Sixty-Third Worcester Festival Plans

For the sixty-third music festival, the Worcester (Mass.) County Musical Association has prepared an interesting program. There will be five concerts, Wednesday evening, October 5; Thursday afternoon and evening, October 6, and Friday afternoon and evening, October 7, all under the direction of Nelson P. Coffin. In addition to the Worcester Festival Chorus of 350 voices, there will be a chorus of school children, under the direction of Charles I. Rice, and sixty musicians from the New York Symphony Orchestra with Rene Ponselle, associate conductor. The soloists include Rosa Ponselle, Estelle Liebling, Ottlie Schillig and Grace Kerns, sopranos; George Meader and Judson House, tenors; Arthur Middleton, Fred Patton, Charles E. Gallagher and Harold Land, basses and baritones. Wednesday evening, Berlioz' "The Damnation of Faust" will be given with Estelle Liebling as Margarita; George Meader, Faust; Charles E. Gallagher, Mephistopheles; and Fred Patton, as Brander. The following evening Edgar Stillman Kelley's musical miracle play, "Pilgrim's Progress," will be given with Arthur Middleton, Harold Land, Judson House, Fred Patton, Grace Kerns, Ottlie Schillig. The afternoon concerts will be symphonic in nature with Estelle Liebling at the first and Ottlie Schillig at the second. The final program is termed an artist concert, the soloists being Rosa Ponselle and Arthur Middleton.

Sousa Band to Make Extensive Tour

Lieut. Commander John Philip Sousa ("The March King") has just completed plans and itinerary for the most extensive tour in the history of his band. Manager Harry Askin returned recently from his annual booking "excursion" with a list of engagements chosen among cities as far apart as Montreal, Can., Havana, Cuba, Mexico City, Mexico, Los Angeles, Cal., and Portland, Me. For this historic tour Sousa's Band has been increased in personnel to a total of eighty-five instrumentalists, and, with the full quota of soloists, will be the largest band to travel under the Sousa baton.

The coming season Sousa's Band will open at Montreal on July 14, thence with few stops to Willow Grove Park, Philadelphia, where the annual engagement will begin on August 7. The route of the organization thereafter will take it from New England to California, eastward through Arizona, playing at Phoenix, thence to El Paso, from which point the amiable invasion of Old Mexico will begin. The band will go to Havana from New Orleans, opening in the Cuban capital on February 5, and returning to Palm Beach on February 15.

The New York concert of Sousa's Band will be at the Hippodrome on October 2 next, and it will close its 1921-22 season with a gala concert at Madison Square Garden on March 10.

Is Program-Making an Art in Itself?

This question has been raised so often and intelligently answered by many authorities, and yet it is still open to discussion when speaking of individual artists. One can get a good judgment of instruction on program making in reading over the various recital programs of some artists. Here one asks: "Is there a certain standard, or must an artist abide by the individual public or audience?" To choose and consider both is thought by some to be the greatest accomplishment that an artist can get.

When charming Myra Hess appears on the American concert platform, both musicians and laymen will enjoy hearing her and she will not deviate from a certain tradition. In looking over several programs played recently by Miss Hess in New England, one learns that this player is equally great in classics and modern music. She makes programs intelligible to all and at the same time combines with skillful taste the music of Bach, Beethoven, Brahms and Schumann with Maurice Ravel and Arnold Bax. She is admirable in the deep thoughts of the old masters, captivating in grace and daintiness of Mozart and proving her splendid ability in handling the ultra-modern composers.

Milan Lusk Closes Successful Season

Milan Lusk, the young Czech-Slovak violinist, closed his present concert season with several successful engagements. His recent appearance at Summit, N. J., was a veritable triumph. The Summit, N. J. Herald writes: "He has been adding to his laurels by his compositions. The Tartini sonata in G minor could not have been surpassed for beauty of tone quality, and he played it with a true artistic insight into the rare beauty of the old Italian masterpiece. In the last group of Bohemian music Mr. Lusk displayed the technique of a virtuoso."

It may be of interest to note that Mr. Lusk is a product of the Vienna Meisterschule, having studied for many years with Prof. Ottokar Sevcik. His teacher, in a testimonial letter dated Vienna, March 12, 1915, says: "Milan Lusk is a very talented virtuoso. He has mastered the current violin repertory and has successfully concertized in many cities in Austria; among others he played, in the great Vienna Concert Hall with the Tonkuenstler Orchestra under Oscar Nedbal, the violin concerto by Foerster with triumphant results."

Coenraad V. Bos Summering Abroad

Coenraad V. Bos, the eminent coach, pianist and accompanist, sailed for Europe on May 21, and will remain abroad for three months at the seashore in Holland with his wife and two daughters. He will be back in New York September 20, when he will resume coaching.

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GOTHAM GOSSIP

* ELEANOR PATTERSON RECITAL.

Eleanor Patterson, American contralto, appeared May 12 in an "Evening of Song" before greatly interested and appreciative audience at Washington Irving High School auditorium, under the auspices of the Board of Education, New York City.

As usual, Miss Patterson's program was delightfully varied, and contained selections which proved a positive delight from the first to the closing number, twenty in all. Miss Patterson's rare contralto voice and unusual personality attract attention. The programs of charm which she arranges are always replete with selections which appeal to all classes of music lovers.

Miss Patterson was assisted by Ruth Kemper, American violinist, who pleased in high degree, showing splendid musicianship and breadth of feeling. Meta Schumann, American composer, was at the piano and attracted attention in her skillful handling of the instrument. Her ability properly to interpret every mood afforded splendid backing during the entire program.

Eleanor Patterson's "Evening of Song" was voted a rare treat.

FRATERNAL ASSOCIATION OF MUSICIANS.

May 24, in Steinway Art Rooms, the Fraternal Association of Musicians held the last concert meeting of this season, inasmuch as the June meeting will take the form of a dinner. For this occasion the program committee enlisted the collaboration of several of the members of the association.

Teresa Prochazka, soprano, was accompanied at the piano by Clara A. Kern. Miguel Castellanos, vice-president, was at the second piano in Grieg's A minor concerto, played by Esther Spiro, pianist. She also played numbers by Chopin, Karganoff and Liszt, and Miss Prochazka was heard in an aria by Saint-Saëns, songs by Beethoven, Gluck, and Paladilhe, and in Czech and Slovak folk songs.

BERTHA MALKIN AT MANNHEIM THEATER.

Anything relating to the Malkin family is of interest, for the three brothers, Manfred, Jacques (New York) and Joseph (Chicago), occupy a high position in the musical world of America. So it is that one reads with interest of the success of a sister, Bertha Malkin, prima donna at the Mannheim Opera House, Germany, due in large measure, no doubt, to the authoritative conducting of Franz von Hoesslin. This noted master of the baton not long ago visited Berlin, where he conducted the Philharmonic Orchestra as guest conductor, winning splendid notices from the leading dailies, who enlarged on his splendid ability, notably as conductor of Strauss' "Don Juan." It is said that operatic organizations here have an eye on this young virtuoso of the baton.

DAMMBMANN'S DEPARTURE.

Emma A. Dambmann, founder and president of the Southland Singers, also contralto and well known vocal teacher, left New York May 19 for California, Los Angeles being her destination. She plans spending the summer there, when several former pupils and new students will take vocal lessons of her. Ellen Beach Yaw and others who are noted on the Pacific Coast are interested in Mme. Dambmann's stay there. Among pupils in the New York district is Mabel Baker, recently engaged as soprano soloist at the Methodist Church of Mountain Lakes, N. J. She is also to take part in a local affair, singing Fay Foster's "The Americans Come!" This young lady, a capable and conscientious student, has made fine progress and deserves her success.

MEYSENHEYM RECITAL, JUNE 6.

Cornelia Meysenheyem announces a soiree musicale at Carnegie Chamber Music Hall, Monday evening, June 6. She has many excellent voices in charge, among whom is that of Alma Joan Metzner, a young woman of handsome presence and brilliant soprano voice. Mme. Meysenheyem has received word of the success of Mrs. Earl Brunswig (Mary Gannaway), at Miami Beach, Florida. A local paper said she won new laurels for herself when she sang for the guests at Halcyon Hotel. The Miami Metropolis of April 23 further says: "Friends of Mrs. Earl Brunswig are expressing much friendly comment upon her sacred solos, which have lately been a part of the morning services at the First Church of Christ Scientist. Last Sunday her voice was heard to advantage in "Shepherd, Show Me the Way!"

EVERHARD BEVERWIJK RETURNS TO HOLLAND.

Everhard Beverwijk, the blind pianist whose playing at recitals in the Plaza Hotel, New York, in Washington, D. C., and elsewhere, brought him recognition as a fine pianist, has returned for the summer to Holland, expecting to return to New York in September. Mr. Beverwijk's playing has given enjoyment to numerous people, and his artistic and happy temperament is a constant lesson to people who have all their faculties.

CARLISLE-CARR AT CARNEGIE HALL.

Mme. Carlisle-Carr has taken the studio, 500 Carnegie Hall, where she is teaching her intensive method of singing. She is a Lamperti exponent of much experience and success, especially in England.

KATZ-BREITENBACH RECITAL AT WANAMAKER'S.

Milton Katz, aged eleven, pupil of Antoinette Ward, and Ruth Breitenbach, pupil of Modena Scovill (the latter also a Ward pupil), united in a piano recital at the Wanamaker auditorium May 16. The thorough teaching of Miss Ward, the excellent technic developed by her in all her pupils, and their remarkable feats of memory, all this was brought home to the listeners at this recital.

Miss Ward has gone to Alaska for the summer where she has financial interests.

KITABJIAN SINGS AT ST. LUKE'S.

The Delta Society of St. Luke's Church, Washington Heights, arranged a musicale for May 18, when Katharine Kitabjian sang the "Habanera" from "Carmen," shared in a trio, "Tuo Solo Mio" (from Verdi's "Atila") with Henry C. Rowley, baritone, and Winifred Parker, contralto, as well as other selections. C. Whitney Coombs, at the piano,



HELENA MARSH.

Metropolitan Opera contralto, who is the special soloist all this week at the Capitol Theater. As a memorial to the dead soldiers, Miss Marsh is heard in a number which was written expressly for the occasion. This engagement comes as a climax to a busy season for the young singer, who will probably make a coast to coast tour next season. (Lumière photo.)

directed the program. Oliphant Down's "Maker of Dreams" was staged by Maurice Kains.

FICKENSCHERS TO SIERRAS.

Arthur Fickenscher, his wife Edith Cruzan Fickenscher, and their young daughter, will spend the summer camping in the Sierra Madre Mountains.

GUSTAVE L. BECKER SUMMER SESSION.

Gustave L. Becker, the well known pianist, composer and teacher, announces a summer session for pianists and teachers, beginning forthwith. In the past many teachers and pianists from the interior have taken advantage of the opportunity to "brush up," renewing their technic for the winter's playing, enlarging their repertory, gaining new ideas for teaching, etc., with an established authority. Mr. Becker specializes in this, and such as come to him for summer study will find a fund of information and countless suggestions as to their professional work, of inestimable value to them, "on tap," and fitted to their special needs.

LAST ROEDER STUDIO RECITAL.

The last of the season's Saturday afternoon recitals at Carl M. Roeder's studios, occurred May 21, when a large audience listened with evident appreciation to some excellent piano playing. Among the twelve participants in the interesting program were a number of the younger members of Mr. Roeder's extensive class, all of whom showed marked talent and unusual attainment for their years.

Irene Ruland played a Handel-Martucci gavotte with fine rhythm and grace of style, and Sinding's "Allegro Energetico" with sweep and finish. The Sibelius "Romance" and Reinhold C sharp minor impromptu were given with freedom and ease by Jane Allen. Mary Florence Barden, a gifted ten-year old Miss, showed facility and finesse in the Ph. Em. Bach "Solfeggietto," MacDowell's "In Autumn," and Schmitt's "Etude Mignonne." Grace Howe, who has well developed fingers and a nice feeling for tone-color, played Mendelssohn's E minor scherzo, a nocturne by Grieg, and the Chopin E minor waltz with fine effect.

Harriet Merber, Bach, the youngest member of the class, has astonishing virility for such a little tot, and quite startled the audience by her command of the keyboard in a movement from Haydn's D major sonata, a Mendelssohn song without words, and MacDowell's "Shadow Dance."

The delightful playing of Dorothy Roeder has been frequently commented upon in these columns. In the Bach Italian concerto she revealed an incisive rhythm and a clear sense of form; the Glinka-Balakirev "Lark" was scintillant with a rare combination of grace and brilliancy, and in MacDowell's "Of Br'er Rabbit" the young artist captivated the audience by the vivacity and spirit of her performance. Among the older players, Helen Lanter gave a good account of herself in pieces by Grieg and Moszkowski; Claire Friedmann evinced a high order of ability in compositions by Chopin, Mendelssohn-Liszt, and Moszkowski's dashing "Ungeduld"; Catharine Hohne showed skill and musical insight in Bach, Chopin and Rachmaninoff; Hortense Tobias made good impression in Liszt and Moszkowski numbers, as did Harriet Roarke in Schumann's "Novelle" in E, and a Gottschalk scherzo, and Robert Riote was highly effective in the "Idylle" and polonaise by MacDowell.

Technical finish, lovely tone quality, clear pedaling, reliable memory and ease of style marked all the playing of the afternoon.

THE THURSBYS IN FLORIDA.

Emma Thrusby and her sister, Ina Thrusby, are enjoying the beauties of Florida. They spent the month of April at Palm Beach, as guests of Mrs. Charles I. Cragin; at Coconuts Grove with Prof. and Mrs. David Todd (the astronomer), and at Miami, where they were entertained with teas, lunches and dinners given in their honor. They were amazed to see the wonderful growth of the place, for when they first went there thirty years ago, they could have purchased almost any of the land for a song. Now it is covered with millionaires' residences, and fabulous sums are asked for property. They are now resting at their

brother's place, at Merritt, Indian River, and will return to New York the middle of June, remaining in the city until July before going away for the summer.

Miss Thrusby is expecting several teachers, with their pupils, who are coming to New York to receive her instruction.

BUSY PATTERSON PUPILS.

Elizabeth K. Patterson arranged a musicale in the home of Mrs. A. Leslie Drew, Pleasantville, N. Y., for May 23, when two pupils of Miss Patterson sang. May 26, Anna Hess, pupil of Elizabeth K. Patterson, sang at an entertainment at the West End Presbyterian Church. Today, Estelle Leask will give vocal recital in Miss Patterson's studio, Harry Horsfall at the piano. June 10, a musicale has been arranged at the home of Captain Wharton, Fort Wadsworth, Staten Island, when four Patterson pupils will sing.

The summer term of Elizabeth Kelso Patterson's School of Singing began yesterday, June 1.

MUSIC AT HAMILTON THEATER.

Audiences of from 1,500 to 2,000 people are the rule at the Hamilton Theater, Broadway and 146th Street, Washington Heights. Manager Travers has a fine location and patronage in this large district of apartment homes. Mr. McElwaine directs a very competent orchestra, and produces refined and enjoyable music. Two features which are uppermost in memory of a recent evening are the original Dave Harris, and that musical comedy star Harry Fox, who with Harry De Costa gave an enjoyable act.

JOHN E. HILL, EXPERT ORGANIST.

Passing through Utica, in 1914, between trains John E. Hill was heard as organist at a "movie" theater. He played so well and with such good taste that a party took pains to praise him personally. He was then at the beginning of his experience in this specialty, since which he has played at the Strand, Syracuse, and at the Metropolitan Theater in Washington, D. C. Recently he called at the MUSICAL COURIER office, and perhaps has intentions of locating in New York, in which event he is sure to claim attention.

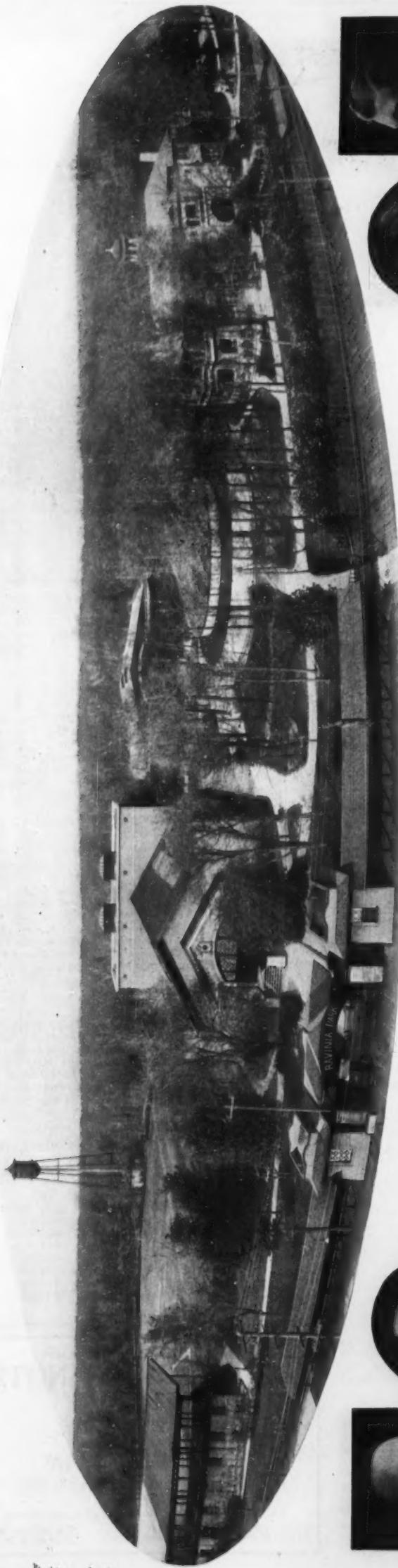
ST. JOHN'S LUTHERAN CHURCH CONCERT.

Edwin Grasse, violinist; Richard Wendish, baritone; Mrs. H. E. Krause, soprano, and Eleanor Anderson, pianist, appeared as soloists in the concert given by the choir of St. John's Lutheran Church at Ebling's Casino, May 18, under the direction of Helmuth Edward Krause. Mr. Grasse played works by Kreisler, Wieniawski, and three works of his own, of which a polonaise in C brought him big applause. Mabel Besthoff's "Happy and Gay" and German's "Rolling Down to Rio" (choral numbers) were especially well sung and repetition demanded. Forty members are in the choir, including Elyse Baker, Erna Berge, Helen Goldhorn, Beatrice Gunther, Lillian Hasenbusch, Katherine Herweh, Minnie Herweh, Margaret Klein, Gertrude Kroh-

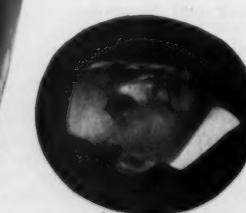
(Continued on page 32)

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A panoramic view of Ravinia Park and portraits of the principals



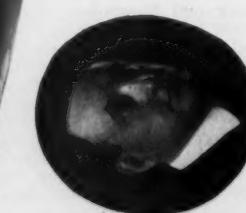
Gennaro Papi
Conductor of Italian Repertoires in the Metropolitan's Fifth Year in Ravinia.



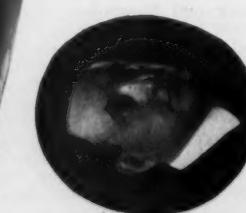
Charles Hackett
Lyric Tenor of the Metropolitan Opera Company: Second Engagement at Ravinia.



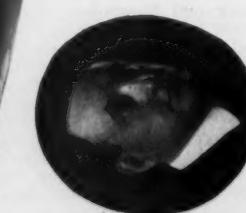
Louis Hasselman
Conductor Opera Comique, Paris, and the Metropolitan, and Concerts: First Appearance at Ravinia.



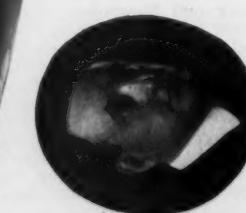
Morgan Kingston
Dramatic Tenor from the Metropolitan Opera House: Returns to Ravinia for the Sixth Year.



Leon Rothier
Leading Bassoon-Castante of Metropolitan Opera House: Fourth Season in Ravinia.



Vittorio Trevisan
First Buffo-Basso of the Chicago Opera Association: Second Season as Guest-Artist at Ravinia.



Giacomo Spadoni
Conductor of Italian Repertoires and Concerts: Second Engagement at Ravinia.



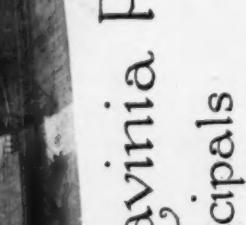
Louis D'Angelo
Bass-Baritone of the Metropolitan Opera House: Fifth Engagement for Ravinia.



Riccardo Stracciari
Famous Baritones of National and International Reputation: First Engagement at Ravinia.



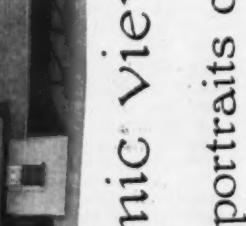
Graham Mart
Lyric Baritone of the Century Opera Company at Ravinia.



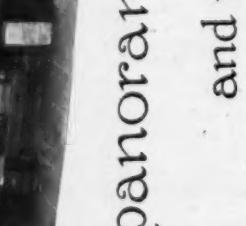
Mario Chamlee
Lyric Tenor of the Metropolitan Opera Company: First Engagement at Ravinia.



Marie Sundelius
Lyric Soprano of the Metropolitan Opera Company: First Season at Ravinia.



Florence Macbeth
Coloratura and Lyric Soprano of the Chicago Opera Association: Re-engaged for Ravinia's Second Season.



Frances Peralta
Dramatic Soprano of the Metropolitan Opera Company: Newly Engaged at Ravinia.



Anna Fitz
Dramatic and Lyric Soprano formerly in both the Metropolitan and Chicago Companies: First Engagement at Ravinia.



Morgan Kingston
Dramatic Tenor from the Metropolitan Opera House: Returns to Ravinia for the Sixth Year.



Alice Gentle
Lyric-Dramatic Contralto formerly of the Metropolitan Opera House: Third Season at Ravinia.



Margery Maxwell
Soprano Ingenue of the Chicago Opera Association: Third Engagement at Ravinia.



Paolo Ananian
Basso-Basso of the Metropolitan Opera House: Second Engagement at Ravinia.



Giordano Paltrinieri
Character Tenor of the Metropolitan Opera House: Second Season at Ravinia.



Anna Correnti
Mezzo-Soprano: Important Character Roles of the Metropolitan Opera House: Fourth Engagement at Ravinia.



Philine Falco
Lyric Soprano of the Chicago Opera Association: Second Year at Ravinia.



Armando Agnini
Stage-Director of the Metropolitan and Leading European Theatres: Third Season at Ravinia.

Ravinia
The Expression of an Ideal
 By Louis Eckstein

As another summer approaches, in the ordinary progress of the seasons, and even while Ravinia's only songsters are the birds, it becomes my privilege as well as my duty to look ahead to the day when the gates of this garden spot of the north shore shall be thrown open once again to the music lovers of Chicago and vicinity, and indeed of the nation.

And I use the word nation advisedly, for we have abundant testimony that not only throughout that great domain known as the Middle West, of which Chicago is the throbbing heart, has Ravinia's call to the spirit been heard and answered, but that wherever in America, east, west, north or south, there is an ear attuned to this lifting note, there has been a response which has stirred the hearts of those of us who were present at Ravinia's birth and who have since nurtured her throughout the years.

If I may be pardoned the repetition, I should like to say again that from the inception of the idea for which it stands, Ravinia has been dedicated to service—to the service of the aesthetic nature of all those who might come within the circle of its influence. From year to year those of us who have assumed to guide Ravinia's destiny have perceived the widening of this circle until, at last, in this year of 1921—if I may be permitted such an expression of confidence—it achieves a breadth that, in the beginning, we would not have dared to contemplate as even possible.

Ravinia—to drop metaphor—is the expression of an ideal. That has been, is, and always will be true. If it ever ceases to be true, Ravinia will be no more—her spirit will have flown.

This expression has inevitably been imperfect, like all human things. Yet I feel free to aver, without fear of contradiction by those who know Ravinia best, that this expression has moved toward rather than away from perfection through the years; and, although prophecy is a dangerous pastime, I will venture to predict that when the last of the silver throats have flown from Ravinia at this summer's wane, it will be agreed that her ideal has never been more eloquently articulated.

And what is this ideal?

In plain and simple words, our ideal at Ravinia has been the amelioration of life through art, and through the loveliest of all the arts—music. Our ideal has been to lift the men and women of this community out of the dullness and commonplaceness and triteness into which we so easily slip (or perchance are thrust by the exigencies of earning a livelihood), to set men and women, for a few hours each even-

ing, upon a high place, where their horizon may be extended and where the winds of the heavens may cool their cheeks and slow their racing pulses; to wash the dust of conflict from their faces. For this we have striven diligently, zealously, and, we know, unselfishly.

To this end, Nature lent a generous hand—indeed, extended the invitation. Within twenty-five miles of our great roaring, jarring city, which blend's one day's activities with another, with only the narrowest margin of quietude between, Nature, to quote a distinguished visitor, "had fashioned a spot of rarest sylvan beauty, on the shore of a great inland sea—breeze swept in the torridest of days, domed by a sky of Neapolitan blue, carpeted with springy turf, banked with the greenery of thickets and studded with whispering trees." Here, there was the setting, not in some remote spot but accessible by motor over picturesquely paved roads and served by both steam and electric trains at frequent intervals.

And so the dream of summer opera was born—not a makeshift, not an imitation of "winter" opera, but a repertory sustained by the most gifted artists of our day. And why not summer opera, when all nature is quickened, when flower and bird and tree and even man himself is fairly turgid with the tide of life? Surely music is not a muse to be wooed only in artificial heat and formal clothes. Surely, if anywhere, one's heart might be touched, one's sensibilities thrilled, one's plane of thoughts lifted at a place like Ravinia, during the summer, by those great personalities whose gifts of song and action make them the idol of the cultivated world!

So, let me repeat, in substance if not in words, that back of the Ravinia which you see and inhale and even hear—back of all the physical manifestations, back of all the witchery of art and nature—there stands an ideal which we have striven to garb with reality. We hope, we believe, we are adding to the welfare of the community. We hope, we believe, we are adding to its spiritual wealth. We believe we have done something to make "Ravinia" a name synonymous with beauty and culture and uplift.

But we shall not be satisfied until we have made Ravinia an institution, in the broadest signification of that word, a power house for distributing, along the wires of our social structure, a current of the best and the fairest essences of life.

Is it necessary for me to add, after all this, that Ravinia is not an "enterprise"? That no one has ever made a dollar out of Ravinia, or ever will? Ravinia stands for "Service," for mental and spiritual betterment, through the supernal art of music. Ravinia, to fulfill its mission, must always give more than it receives.

That Ravinia should do this, and that I have had a hand in bringing it to pass, is a source of great gratification and pride to me.

Four orchestral engagements have been booked for Nina Koschetz for next season.

Artur Nikisch has expressed a keen desire to visit America. Springfield's nineteenth festival is said to be the best held there in many years.

An American Master School has been established at the Bush Conservatory (Chicago) by Charles S. Peterson. Mae Marsh, the well known motion picture star, will return to the legitimate stage next season.

Christine Langenan sang for the Rubinstein Club of Washington on May 3.

Elly Ney will sail for America September 24 for her first tour here.

The Oliver Ditson Company has paid \$56,000 to the heirs of the writer of "In the Sweet Bye and Bye."

The annual meeting of the National Association of Sheet Music Dealers will be held at Chicago June 7.

Sydney, Australia, faces an orchestral crisis.

Halleil Gilberté, the American composer, has just closed a most successful season.

Max Rosen and his manager, Milton Diamond, sailed for England May 22.

Victoria Boshko is booked for a concert in Budapest.

Walter Mayer Radon will be Ferenc Vecsey's accompanist on the latter's American tour.

Ethel Frank, the Boston soprano, has won the heart of the London public.

The National Association of Organists had a rousing Rally Day at Princeton University, May 25.

Telmanyi, Hungarian violinist, will make his orchestral debut with the Philadelphia Orchestra.

The playhouse the Shuberts are building on Seventh Avenue and Fifty-ninth street will be called the Imperial.

Dr. Albert A. Stanley was given a rousing reception at the last Ann Arbor Festival which he will conduct.

The American Orchestral Society achieved success at its first concert here May 25.

Plans are completed for the summer season of opera at Ravinia Park, Ill.

The Music Publishers Association of the United States will meet at the Hotel Astor on June 14.

Memphis, Tenn., is to have a new auditorium.

The "International Festspiele, Zurich" will take place from June 15 to July 15.

Mr. and Mrs. John R. MacArthur entertained in honor of Paolo Gallico.

Birgit Engell will return to America as soon as her European contracts expire.

The Goldman Concert Band begins its season of concerts at Columbia University next Monday evening.

The newly organized Bel Canto Musical Society has elected Lazar S. Samoiloff as musical director.

The Washingtonians, an opera company recently organized in Washington, D. C., presented Victor Herbert's "Sweethearts" during the week of May 15.

Guy Maier was stricken very ill while boarding a train for New York to get married.

Bronislaw Huberman has played on Paganini's violin.

Guionar Novaes has made 185 concert appearances in the United States.

G. N.

Goldenberg Pupils in Recital

Albert A. Goldenberg, violin pedagogue and preparatory teacher to Prof. Leopold Auer, gave his twelfth annual pupils' recital on Friday evening, May 27, in Memorial Hall, Brooklyn, which was attended by a large and enthusiastic audience.

On this occasion Mr. Goldenberg presented a large num-

ber of his intermediate, advanced and artist pupils, comprising N. Annenberg, L. Ostrom, H. Siegelson, E. Rubin, J. Shacter, M. Ausein, M. Kalman, J. Julius, V. Morgenthal, G. Schneider, M. Singer, S. Weingast, H. Wagner, H. Cohen, M. Wiener, I. Herzkowitz, J. Lazarus, Ph. Galitz, B. Jager, N. Langson, R. Radoff, Irma Frisch, S. Siegel and N. Radoff.

The program contained twenty violin solos and three ensemble numbers, and despite its length the audience remained from beginning to end.

The outstanding feature of the concert was the artistic and finished playing of Bazzini's "The Dance of the Goblins," by Master Nathan Radoff. This young artist whose only teacher has been Mr. Goldenberg, revealed a surprising technic, tone, intonation and general musicianship which reflected extraordinary credit upon his teacher. An ovation was given young Radoff after this number which necessitated his playing of the berceuse from "Jocelyn" (Godard), and the very difficult violin solo, "The Zephyr" (Hubay).

Little ten-year-old Irma Frisch played Vicuxtamps' "Air Varié," op. 22, with such ease and bravura that she also was obliged to give an added number. She is another one of Mr. Goldenberg's pupils who gives promise of a successful career.

Master S. Siegel, who played Sarasate's "Faust" fantasia, likewise made a favorable impression, as did little Miss Ostrom, who, after having studied only nine months, played with assurance an "Air Varié" by Dancla. Others who distinguished themselves by the excellence of their work were J. Lazarus, Ph. Galitz, B. Jager, N. Langson and Rachel Radoff.

The concert, which ended at a late hour, had for its final number Haydn's "Surprise" symphony, interpreted by fifty violins conducted by Mr. Goldenberg.

Beethoven O. and C. Elects Officers

The Beethoven Orchestra and Chorus of Philadelphia held their annual election meeting May 14, after which a photograph of the entire organization was taken on the Roof Garden of the Settlement Music School. The constitution of the society, drawn up by Theodore Feinmann, the conductor, was read and approved by the members. Election of officers then took place, and Mr. Feinmann was unanimously reelected conductor and musical director. Other officers elected were manager, assistant manager, secretary and treasurer, and publicity agent. An executive committee of eight was also chosen to aid in the management of the affairs of the society.

A new year has just begun for the Beethoven Orchestra and Chorus under the direction of its newly elected officers and the continued leadership of its able conductor, Mr. Feinmann, and its members have returned with renewed efforts to the program on which they were working, which consists of the Beethoven C minor symphony, by the orchestra; "Adonoi Sechoronu," a Hebrew hymn, given by the chorus; the "Blue Danube Waltz," orchestra and chorus, and Beethoven's choral fantasy, op. 84, piano solo, orchestra and chorus. With the presentation of these beautiful and impressive selections at the next concert the Beethoven Orchestra and Chorus feels confident of bringing the organization to a position of acknowledged success and prominence in the eyes of not only Jewish Philadelphia, but the population of the entire city.

The society still extends a cordial welcome to all prospective members of both orchestra and chorus, and assures them of pleasure and benefit to be derived by joining the organization.

Frieda Klink Made Sorority Member

Frieda Klink, the contralto, was made an honorary member of the Sigma Alpha Iota Sorority recently at a reception accorded her after her very successful recital appearance in Indianapolis. A luncheon at the Claypool Hotel followed the initiation, at which the new patronesses and pledges of the sorority were also guests. This is the same society which has thus honored several other prominent singers, including Florence Easton, after their successes on the concert platform in Indianapolis.

Palestrina Choir in Fine Concert

The Bellevue-Stratford was the scene of a recent May festival concert given by the Palestrina Choir, one of Philadelphia's best mixed choruses. The choir was directed by Nicola A. Montant, and in the large number of selections presented showed the careful training it had received under his supervision. "Beauty and the Beast," an operetta, directed by Marie A. Carrigan, also formed part of the program.

Annual Meeting of Music Publishers

The annual meeting of the National Association of Sheet Music Dealers will be held in Chicago on June 7; that of the Music Publishers' Association of the United States at the Hotel Astor, New York, on June 14, beginning at 11 a. m. It is expected that a delegation from the former organization will be present at the meeting of the publishers and discuss with them matters of mutual interest.

May Korb Sings at Hotel Astor

May Korb was engaged to appear at the concert for the New York Fresh Air Fund for Elderly People at the Hotel Astor, New York, May 23. Miss Korb sang one coloratura aria and a group of English songs. This coming season, the third under the management of Annie Friedberg, will start early in October and will take her through the States of New York, Pennsylvania, Ohio and Iowa.

Ditson Pays \$56,000 for Famous Hymn

After years of litigation, a suit over royalties on one of America's most cherished hymns, "In the Sweet Bye and Bye," has been settled out of court, and the Oliver Ditson Company has paid to the estate of Mrs. Joan H. Webster \$56,000. A detailed statement of the case will appear in next week's issue of the MUSICAL COURIER.

JESSIE MASTERS
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BERLIN'S BIG QUANTITY OF ORCHESTRAL CONCERTS DIMINISHES AS SUMMER APPROACHES

Nikisch Has His Eye on America—Sonata Recitals Attract—Valerie Doob, an American, Pleases with Her Varied Program—Busoni Operas to Be Given—Items of Interest

Berlin, May 1, 1921.—The ebbing away of the musical flood makes itself felt, first of all, in the decided reduction of the number of orchestral concerts, which nowhere in the world are as numerous as here. The big series have all virtually come to an end: Nikisch is gone for the season; Furtwängler is concluding his season at the opera house with the season's ninety-ninth performance of the "Ninth" and returns just once more for the last of the "Master Concerts" next week. At the preceding one he joined the extensive Bruckner propaganda which seems to have set in Germany, by conducting the Austrian composer's "Ro-

beauty of the slow movement is compelling. Next week Klempner will finish this series of concerts with a performance of Mahler's second ("Resurrection") symphony.

The interesting series of concerts which Selmar Meyrowitz has been conducting had a fitting final climax in the production of the Verdi Requiem, with the Philharmonic Orchestra, the Kittel Chorus, and distinguished soloists including Barbara Kemp and Sigrid Onegin. Mme. Kemp was able to sing only the preliminary performance and, being taken ill, had her place taken by Rose Walter, a virtual novice, who performed the unheard-of feat of singing the difficult part without previous rehearsal.

Meyrowitz has a local monopoly of the Verdi Requiem, which he resurrected after many years of neglect in Germany, three years ago. It has become an annual Spring event since then and each time draws two overflow houses, from which hundreds are turned away. The glowing sonorities and the magic wealth of melody of this noble product of a southern race (to which even penitence is not a joyless thing) has a curious fascination for these Teutons, accustomed to rain and fog, in life and in music as well. What a contrast this romantically decorative mysticism, to the spectral suggestive of a Mahler or the corpulent piety of a Brahms! Verdi, indeed, rather than Wagner, serves as an antidote to modern German lugubriousness, and his stocks are rising everywhere in Teuton hands. There are actually German critics today who place Verdi above Wagner—a sacrilege ten years ago.

The performance of the Requiem under Meyrowitz was excellent on the whole, and roused the great audience to expressions of the frankest, most unalloyed joy.

In the wide gaps between big events the visit of the Rosé Quartet, of Vienna, stands out in bold relief. Its three concerts thus far, to which a fourth is to be added, were red-letter days in the artistic calendar of the year. Three times they have filled the largest halls in Berlin with an audience that represents the cream of the musical intelligentsia—audiences, of which a good third follows the proceedings score in hand.

An appreciative word must also be said about the Waghäuser Quartet which has just completed a group of four Sunday matinees at the Deutsches Opernhaus. The fact that they are able to draw large audiences on a Sunday morning attests not only to the quality of their performance (for in chamber music only high quality can attract), but also to the widespread appreciation of the most "difficult" music in Berlin.

The Waghäuser Quartet is among the valiant pioneers for new music, and yesterday gave a concert consisting entirely of novelties, including a string quartet by Michael Kraus, and a piano quintet by Richard Stöhr.

It is worthy of note that the leader of this organization, Wladislaw Waghäuser, the concertmaster of the Deutsches Opernhaus, is the brother of the excellent first conductor of that institution, Ignaz Waghäuser, whose own operas have been given here and elsewhere with considerable success. Both brothers were born and educated in Poland.

THE SCOTT SONATA PLAYED.

Otherwise, also the chamber music season is coming to an end, even the indefatigable Busch Quartet having finished its two dozen series of Beethoven. Of sonata recitals that of Walter Giesecking, pianist, and Erika Besserer, violinist, was notable for its element of novelty as well as the high quality of the performance. Cyril Scott's piano and violin sonata, op. 59, especially gave Giesecking an opportunity to revel in great gushes of sound. He mastered the prodigious difficulties of the work with astonishing ease. Another new sonata, by Joseph Marx of Vienna, showed for a German

composer an uncommon predilection for the idioms of musical impressionism. It is a work remarkably unified in spirit and in form (employing the "motto" device of César Franck), and achieves harmonic individuality without excessive dissonance. The violinist, a newcomer in Berlin, displayed surprising assurance and routine as well as an agreeable tone.

EGGS AND VINEGAR.

Violin-doctoring has become a mania in Germany. Since the mysterious discovery of the Hamburg merchant, by which cheap violins were supposed to be made to sound like "Strads," several other panaceas have come to light and are being "demonstrated" in the concert halls. The most recent such demonstration—in support of a theory recently published by Wilhelm Christ-Iselin, Basel (Breitkopf & Härtel, 1920), according to which the whole Cremona secret is a matter of eggs and vinegar, as composites of varnish—demonstrated nothing except that Gustav Otto Kleiner is a good fiddler and Waldemar Liachowsky (who accompanied Elman and others in America), a musician pianist.

RECITALS OF ANCIENTS AND MODERNS.

Good singers have been so plentiful of late that only a mere mention of their concerts is possible. At the head stands Maria Ivogün, who gave two concerts; one chiefly of arias, including excerpts from Korngold, Braunfels ("Die Vogel") and Strauss ("Ariadne"); the other comprising songs of no less than twelve composers. Her success was phenomenal. Her contralto colleague, Sigrid Onegin, sang a "modern" program, whose modernity did not go beyond Reger and Wolf, Richard Trunk and Oscar C. Posa, the new names on the program proclaiming no new message.

More truly "modern" was the recital of Elise Menagé-Challa, of Amsterdam, who braved the staid Berliners with a group of Schönberg, followed by Debussy, Roussel, Mousorgsky, etc., as well as a whole brood of young Dutch novelties, of which the group of G. H. G. van Bruckenstein-Fock, sensitively impressionistic, was also the most impressive. Another Dutch singer already popular here, Jeanne Koetsier, sang a conventional, romantic program and Elena Gerhardt, still in the very front rank of Lieder singers, confined herself to Schubert.

AN AMERICAN SINGS.

An American singer (Americans are springing up most unexpectedly now that the technical state of war proves to be more peaceful than the technical peace). Valerie Doob recently gave a most varied program with Leo Blech



WALTER GRESEKING.

The young German pianist, who has been sensational in Germany as an interpreter of modern music.

mannic" symphony. The chief attraction of the concert, however, was not Bruckner but Haydn, whose cello concerto was played with phenomenal virtuosity by Arnold Foldesy.

The last of the Anbruch concerts are devoted to Gustav Mahler, and two Rhenish conductors have been summoned as the exponents—Karl Schuricht, of Wiesbaden, and Klempner of Cologne. Schuricht gave a splendid reading of the rarely heard sixth symphony (which fills an evening), distinguished especially by fine dynamic characterization. It is still the most "difficult" of Mahler's works, though the



VALERIE DOOB,

American coloratura soprano, who gave a successful concert in Berlin.

at the piano, ranging from Mozart to Saint-Saëns. A group of children's songs by Blech included some deliciously whimsical bits. Mme. Doob has a fine soprano with a remarkable range and great agility. We look forward to hearing her again.

KNOTE STILL GOOD.

Among the men, two names of master singers require mention: Heinrich Knote, whose glorious tenor (once heard at the Metropolitan) is untarnished by time, and Paul Bender, the baritone, whose refined style and, for an opera singer, curiously undramatic interpretation, continue to satisfy his loyal public. Knote sang Italian and French arias as well as songs by Schubert, Wolf and Strauss; his finished art, curiously enough, shows none of the effects of good living of which his figure gives unmistakable proof.

BUSONI OPERAS TO BE DONE.

Operatic effort in Berlin has, in lieu of novelty, been concentrated on special performances of tried favorites with distinguished guests. At the Staatsoper, Marie Ivogün has delighted great audiences as Mimi in "Bohème" and as Zerbinetta in "Ariadne auf Naxos." Ivogün's winsome personality has become so closely identified with this rôle that I cannot imagine the opera successfully given without her. The Berlin performance otherwise is excellent, although it lacks some of the free, fantastic touches of the Viennese production. For the rest, the Staatsoper is concentrating its efforts upon the preparation of Busoni's two little operas ("Turandot" and "Arlecchino") which will have their Berlin première on May 13.

At the Charlottenburg Opera (Deutscher Opernhaus) attention has been centered on the appearance of Marie

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Gutheil-Schoder, of Vienna, as Carmen. Mme. Schoder disappointed her listeners, as she was bound to do, for the shreds of her voice no longer cover her age. However, her acting is still extraordinary and effective when aided by the illusion of distance.

In realistic staging the Charlottenburg Opera does wonders and the musical ensemble, under the competent guidance of Ignatz Waghalter, is in consonance with this. Waghalter's temperament is in its element in Bizet's music and such scenes as the opening of Act II, with its Spanish rhythm and color were positively exciting.

"ALT-HEIDELBERG" MISHANDLED.

In conclusion it is our sad duty to report upon something that was anything but exciting, except that it made one angry. The Berlin "Kornische Oper," a theater devoted to opera of the lighter kind (but not operetta), perpetrated the production of a new wish-wash by an Italian named Ubaldo Pacchierotti, entitled "Alt-Heidelberg." It follows the scenes of the well known play by Meyer-Förster which the late Richard Mansfield made popular in America. Its rather sugary sentimentalism is made wholly indigestible by a musical background clumsily modelled after Puccini and interspersed with literal and commonplace citations of "Gaudeamus igitur" and other German student's songs, used as leit-motifs—or "Leid-motifs" (in which case they are harmonized in the minor!). The whole thing is of a positively gruesome banality, and its partial success only proves that besides being a great field for artistic endeavor, Germany is also a favorite dumping ground for the musical trash of other nations. Why does not this poor misguided Italian, who can't even orchestrate effectively, try his luck at home?

The performance was not much better than the score, except that two perfectly good German singers, Richard Tauber, of the Dresden Opera, and Franz Egenieff, recently back from America, wasted their efforts on a lost cause.

CESAR SAERCHINGER.

Beddoe a Cincinnati Conservatory Asset

Cincinnati accomplished a master feat of artistic as well as progressive policy when she secured for herself Daniel Beddoe, tenor, as an artist teacher in one of her fine institutions of learning, the Cincinnati Conservatory of Music. Mr. Beddoe's voice has been heard in Europe and in almost every city of this country, and he has been proclaimed by the critical one of the greatest living concert tenors. In the



Photo © Moffett, Chicago

DAN BEDDOE,

Artist teacher at the Cincinnati Conservatory of Music.

field of oratorio his fine reputation has been attested again and again at the May festivals in Cincinnati, where he has been engaged year after year for thirteen years. Mr. Beddoe's enormous experience in oratorio and on the concert stage makes him one of the greatest and most practical teachers of vocal art today. To a profound knowledge of the human voice in its every peculiarity and an intuitive sympathy with singers, he unites that innate capacity for directing others to accomplish what he himself has done, which is in itself a form of genius. He is one of those artists whose treasured secret lies in his own personality. As an exponent of singing in English Mr. Beddoe takes high rank. To listen to the distinct enunciation of English as sung by his pupils is another one of the refutations of the fallacy that Anglo-Saxon is not singable. Another convincing point in his teaching is the ease with which his pupils sing. There is no straining after effect, no pinching of tone, always absolute control of the vocal organ, and a beautiful legato resultant of their remarkable breath control. Four pupils of his class receive their artist-diploma this year. To make them eligible for this distinction Mr. Beddoe requires of each pupil a program of from fourteen to eighteen songs sung from memory. The first of these programs was given on April 4 by Mary Lavina Young, contralto. She sang two arias by Saint-Saëns, "Amour Viens Aider," from "Samson and Delilah," Goring Thomas' "My Heart is Weary," and some old Italian, French, Russian and modern songs. Miss Young's vocal equipment is highly satisfactory. She uses her rich and full contralto voice with consummate skill. The second song recital was given by Idella Bunker, soprano, who sang Haydn's aria from "The Creation," "With Verdure Clad," and "Vissi D'Arte, Vissi

MUSICAL COURIER

D'Amore" from Puccini's "Tosca," besides fourteen songs chosen from English, French, Russian and American literature. Her voice is a pure, limpid soprano exquisitely handled. She impresses her hearers with the intelligence and sincerity of her work wherever she sings.

Luther Richman, baritone, gave the third recital, April 15. His program consisted of old Italian, English and Irish ballads, a Handel aria, and songs of Franz, Grieg, Schubert, Schumann, and modern compositions. Mr. Richman sings with fine intelligence and finish.

The fourth recital was given by Lucy B. De Young on April 29. She possesses a voice of beautiful texture, a rich contralto, opulent in color and of wide range. She gave an interesting program of old classics, an aria from Gounod's "Queen of Sheba" and several modern songs.

Another recital of unusual interest was given by Florence Colson, who has been studying with Mr. Beddoe for the past two years. Miss Colson is the young blind composer whose remarkable creative ability was demonstrated at the third concert given by the Rubinstein Club at the Waldorf-Astoria when an interpretation of her cantata, "A Spring Symphony," was given with much success. Besides this splendid gift of composition, Miss Colson is the possessor of a beautiful lyric soprano voice, whose purity and sweetness of tone and flexibility of execution charms her audience.

Another pupil who has been meeting with much success is Florence Evans, contralto. She has appeared in concert in many cities and with the Orpheus Club in Ohio and the Cincinnati Symphony Orchestra in Cincinnati and in all the cities where she has sung she has return engagements to fill. In the near future she will give a program of songs at the Conservatory.

A quartet of Mr. Beddoe's pupils, consisting of Margaret Spaulding, soprano; Emma Burkhardt, contralto; Clifford Cunard, tenor, and Vernon Jacobson, baritone, have been filling many concert engagements in Cincinnati and other cities. Miss Spaulding is gifted with a glorious soprano voice of considerable dramatic power and admirably trained. She will sing the role of Isolde in the presentation of "Tristan and Isolde" given by the operatic school of the Conservatory. Last season she sang the part of Gioconda in the opera of that name. She also has sung with the Cincinnati Symphony Orchestra.

Clifford Cunard, one of the city's leading tenors, and Miss Bunker were the soloists with the Conservatory Orchestra. Another talented pupil, Mrs. J. C. Broemen, contralto, has sung with the Orpheus Club and the Conservatory Orchestra.

Fifteen of Mr. Beddoe's pupils are soloists in the following churches: Two are singing in the Avondale Presbyterian, three in the Walnut Hills Presbyterian, three in the Walnut Hills Methodist, one each in the Knox Presbyterian, Mt. Auburn Presbyterian, Church of Ascension, Wyoming, and English Lutheran Church.

Besides giving between eighty and ninety lessons a week, Mr. Beddoe has filled many concert engagements in Chicago, Milwaukee, Oxford (Ohio), Dayton, Richmond, Connersville (Ind.), Berea (Ky.), Steubenville, Norwood, several local engagements, and as soloist with the Cincinnati Symphony Orchestra. K. D.

Arthur Kraft's Busy Season

The following lengthy list of engagements kept Arthur Kraft, the splendid, popular tenor, busy this season up to June 1:

September 7, Northwestern Gym., Evanston, Ill.; September 12, soloist, Dedication Services, Chicago; September 17, joint recital Marquette, Mich.; October 9, soloist, Dedication Services, Chicago; October 18, program, Renaissance Club, Chicago; October 25, 26, 27, Consistory, Springfield, Ill.; November 5 and 6, Service Club Chicago; November 8, recital, Orchestra Hall, Chicago; November 11, Carmel Church, Chicago; December 6, 7, 8, Consistory, Springfield, Ill.; November 14, concert, Springfield, Ill.; November 28, joint program, Illinois Athletic Club; December 5, joint program, Mt. Carmel Church, Chicago; December 6, 7, 8, Consistory Springfield, Ill.; December 10, "Messiah," Rock Island, Ill.; December 14, recital, Fairfield, Ill.; December 15, soloist, Shrine, Springfield, Ill.; December 19, "Messiah," Oak Park, Ill.; December 24, soloist, Church of the Atonement, Chicago; December 28, "Redemption," Swedish Choral Society, Orchestra Hall, Chicago; December 30, "Messiah," Bloomington, Ill.; January 6, program for Wayfarers' Club, Chicago; January 7, program, Arche Club, Chicago; January 9, concert, Edgewater Evangelical Church, Chicago; January 10, recital, Davenport Women's Club, Davenport, Iowa; January 18, recital, Montevallo, Alabama; January 23, concert, Freeport, Ill.; January 24, "Faust," Dubuque, Iowa; January 27, soloist, Mendelssohn Club, Rockford, Ill.; February 6, soloist, La Grange Choir, Kimball Hall, Chicago; February 7, soloist, concert, Indianapolis, Ind.; February 10, program, Englewood Women's Club; February 15, recital, Bay City, Michigan; February 18, program, Elks' Club, Rockford, Ill.; February 22, recital, Salamanca, New York; February 27, recital, Town Hall, New York City; March 3, recital, Jordan Hall, Boston; March 5, program, Lake Forest University, Lake Forest, Ill.; March 6, program, Powers Theater, Chicago; March 13, concert, Second Congregational Church, Rockford, Ill.; March 14, 15, 16, Consistory, Springfield, Ill.; March 31, joint recital, Shawnee, Okla.; April 1, "Messiah," Shawnee, Okla.; April 3, program, Saddle & Cycle Club, Chicago; April 11, joint recital, Milwaukee, Wis.; April 12, Paradise & Peri, Milwaukee, Wis.; April 13, "Elijah," Marshall Field Choral Society, Orchestra Hall, Chicago; April 14, "Creation," Kirkville, Mo.; April 18, "Pilgrims' Progress," Apollo Club, Orchestra Hall, Chicago; April 20, "Elijah," People's Chorus, Indianapolis, Ind.; April 23, program, Junior Boys' Home, Orchestra Hall, Chicago; April 26, opera concert, Madison, Wis.; April 28, Illinois Federation Musical Convention, Taylorville, Ill.; May 1, Chicago Sing Verein, Chicago, Ill.; May 10, joint recital, Bucyrus, Ohio; May 12, "Golden Legend," Fairfield, Iowa; May 13, "Elijah," Marion, Ind.; May 18, program, Oak Park, Ill.; May 20, "Creation," Richmond, Indiana; May 23, "Stabat Mater," Chicago, Ill.; May 26 "Messiah," Decatur, Ill.; May 27, "Redemption," Elmhurst, Ill.

Mr. Kraft's engagements for June are as follows, with others pending: June 7, "Elijah," Chicago, Ill.; 13, "Elijah," Albion, Mich., and 15, program, La Salle, Ill., commencement.

Mildred Wellerson's Meteoric Career

Mildred Wellerson is a big cellist, despite the fact that she is also a little girl with only ten years residence on Mother Earth, and she has accomplished much in one year. Although she has played publicly since she was four years old, she made her official debut at the age of nine in rather a small place, "Carnegie Chamber Music Hall," New York (seating capacity of only 400), on February 7, 1920. She filled the hall. The next month, on March 22, 1920, she gave a recital in Aeolian Hall, having a seating capacity of about 1400, which she also packed; then in the same year, on November 6, she gave a third recital in New York, choosing for this Carnegie Hall (seating capacity 3000) when she amazed many managers by filling the hall without a free list. Finally she played at the New York Hippodrome before an audience of over 5000. Besides this, she filled numerous engagements all over the country including a successful appearance as soloist with the Cincinnati Symphony Orchestra, Eugene Ysaye conducting.

The press almost unanimously proclaimed her a finished artist who plays with extraordinary virtuosity.

Bispham Sings for Philadelphia Art Alliance

David Bispham, the eminent American baritone and singing master, gave a most interesting song recital for the Art Alliance of Philadelphia on April 27. The audience crowded every available space in the hall, even the stairways being blocked with eager listeners. Mr. Bispham was in fine voice and created a veritable sensation. The all-English program arranged according to the Bispham pattern began with the old classics, followed by songs of the romantic period, while the more modern and present day songs came last. The final group of Shakespearean songs were given in remembrance of the bard's birthday, April 23. After numerous encores following each group, Mr. Bispham decided it was time to journey homeward and started for the door. His admirers said "nay" in terms emphatic even to the laying on of hands, which caused him to return to the platform. "In Days Gone By," Arensky, and the old warhorse, "Danny Deever," must be heard. They were received with a storm of applause. Mary Miller Mount, of Philadelphia, ably assisted Mr. Bispham as accompanist.

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GOTHAM GOSSIP

(Continued from page 27)

mann, Dorothy Lippstadt, Adelaide Mindermann, Elsa Mueller, Florence Platzer, Anna Renke, Alma Reyelt, Gertrude Plate, Marie Schall, Louise Scheu, Bertha Schilling, Elizabeth Schillinger, Julia Schillinger, Elsie Schreiber, Elsie Wilkens, Gertrude Worm, Julia Ziegler, Martha Wagner, Christian Hegner, H. J. F. Mindermann, Arthur Mueller, Fred Petersen, George Platzer, George Schaberick, Joseph Schaberick, Philip Schreiber, J. Ferdinand Schroeber, Gustave Wedemeyer and Richard Wendisch.

Mr. Krause is to be commended for his well planned and executed program.

KREBS' "AMERICA" AT PORT CHESTER

"America We Live For Thee," by S. Walter Krebs, was sung at the Grand Army Memorial Service at Summerfield M. E. Church, Port Chester, May 22. This effective work is full of patriotic sentiment, and the music goes with much vigor. The choir of thirty singers sang it in a way which would have pleased the young composer had he been present.

Other musical numbers were the solo, "Resurrection and Life" (Shackley), "Taps," played by Lester Danks, boy scout bugler, and Meyerbeer's "Coronation," organ solo.

RANKIN SONGS IN COSTUME

Adell Luis Rankin presented a score of her pupils at The Plaza Hotel, May 20, in a program of songs in costume. The excellent instruction and the variety of talent shown brought credit to all concerned.

MEYSENHEYM PUPILS SING JUNE 6

The annual soiree musicale by pupils of Mme. Meysenheim takes place at Carnegie Chamber Music Hall the coming Monday evening, June 6. Some excellent voices are numbered among the Meysenheim pupils, and the affair should be very enjoyable.

PROFESSIONAL WOMAN'S LEAGUE RECEPTION

The annual president's day reception and installation of officers of the Professional Woman's League took place in the Waldorf Apartments May 23, the use of the suite for the day being the gift of the incoming president, Mrs. Russell Bassett. Helen Whitman Ritchie, in the chair, gave a few well chosen words of greeting, quoting from Shakespeare's "Henry VIII." Mrs. Bassett then presented a delightful musical program, consisting of piano numbers by Elspeth Brownell, an aria from "La Tosca" by Edith Jennings, pianolouges by Mrs. John McClure Chase, Debussy songs by Helen Kuck, and several brilliant numbers by Grace Hoffman including "Charmant Oiseau" closing the program later with the "Star Spangled Banner."

Five vice-presidents were installed, as well as treasurer, recording and corresponding secretary, with Mrs. Russell Bassett as president.

HASSELL-PAVLOFF RECITAL

Music Hall, Brooklyn Academy of Music, was well filled with people who heard Irwin Hassell, pianist, and Joseph Pavloff, haritone, in a varied and decidedly pleasing program, May 15. Mr. Hassell gave Chopin, Liszt, Moszkow-

ski, Godowsky and King pieces. He had excellent opportunity to show his skill in technic and expression. Mr. Pavloff's pleasing personality and gracious smile did much to make a flexible, pure tone, especially in the high soft parts. He sang Handel's "Where'er You Walk," and an aria "Benvenuto Cellini" (Diaz). In the aria he displayed dramatic force and fine phrasing. His three French songs, "Maman Dites-Moi" (Weckerlin), "Romance" (Debussy) and "Carnival" (Fourdrain), he sang characteristically and delightfully. His final group was "The Banjo Song" (Homer), "Highland Melody" (Lawson), "On the Road to Mandalay" and "Morning" (Speaks). He sang them so perfectly that one could enter into the spirit of his songs. Mr. Pavloff possesses the true high placement and baritone, not tenor quality. He proved a favorite and was obliged to respond repeatedly with encores. "Nina," "The Lilac Tree," "The Wreck of Julie Planté," "In Explanation," "Duma," "Tommy Lad" and "Little Mother of Mine."

The Washingtonians Present "Sweethearts"

The Washingtonians is the name of an opera company recently organized in Washington, D. C., to produce opera by local talent. During the entire week of May 16 "Sweethearts," a comic opera in two acts by Victor Herbert, was presented. On the opening night the President and Mrs. Harding occupied a box with a party of friends, thus giving encouragement to the organization. A first performance is not always a fair example of what a company can do, but the critics agreed that "the Washingtonians proved to be a remarkably talented group."

The cast was strong one, including, among others, Ruth Peter as Sylvia, Estelle Murray as Liane, and Raymond G. Moore as Prince Franz. Miss Peter, a pupil of Edna Bishop Daniel, possesses a voice of exceptional quality, and completely won the audience by her charming personality and sincerity. She sang and acted with rare charm, and the fine work done by her in the Mother Goose scene, assisted by the children, brought applause of the heartiest.

Estelle Murray, whose voice is under the guidance of Anne Goodhue, was a dashing and bewitching Liane and did all she had to do with the grace and ease of an experienced professional. Her dancing was excellent. There were really two prima donnas in the cast of the opera, so if the honors were divided, Miss Peter could have congratulated Miss Murray. At the close of the first act both of these attractive young artists received numerous floral tributes. Other members of the cast deserve special mention, but space exigencies forbid doing so at this moment.

Does Washington appreciate the efforts that are being made to give opera with local talent? This organization was brought into existence for the benefit of music in the capital, to increase the interest in good music and to give young artists an opportunity to show the public what could be done by home artists, trained in the city. It is unpleasant to be compelled to state that the example set by the President and Mrs. Harding was not followed by many more residents of Washington. The performances for the week of May 15 were given before far from crowded houses, although each one has been presented with the same artistic spirit that was shown on the opening night. There seems to be a lack of civic pride shown toward the efforts that are being made by Rollin Bond, through the medium of the opera company, to develop the talents of the young people of Washington. It is unfortunate that the city apparently does not appreciate the value of such an organization and show its appreciation by supporting the productions that are given. Is it any wonder that many forsake their home town with the hope of receiving elsewhere the appreciation denied them at home? The Evening Star is of the opinion that, "The company deserves the whole-hearted support of Washington, for it has had the courage to begin an undertaking difficult in the extreme, but which, if successful, will bring to itself and to the capital the fame which once belonged to the Bostonians of another generation."

Tiffany School a Progressive Institution

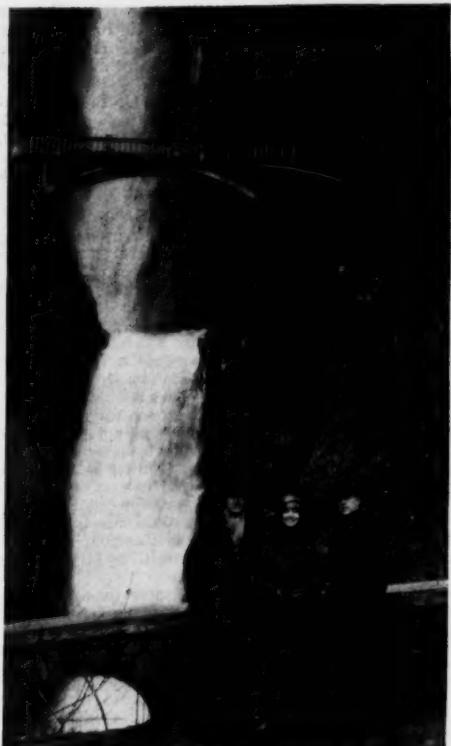
A most progressive music school is the Tiffany School of Music of Springfield (Ill.), headed by Mary Berdan Tiffany, a highly energetic and charming pianist and teacher. Throughout the school's most active season there are a number of excellent recitals presented both by students and members of the excellent faculty. This season Mrs. Tiffany has added to her already splendid faculty Mme. Klare Marie See, soprano, of New York, who has had such fine success in Springfield at the school that she will return next season.

During the month of April a fine program was presented by Mme. See; Mrs. Tiffany; George W. Killius, violinist; Paul Beebe, cellist; Agnes H. Lloyd, pianist, and Alex McCosker, clarinet. The Illinois State Journal had the following to say in regard to this concert: "It must surely have been modesty alone that caused the omission from the announcement of the Tiffany music faculty recital at the high school last night of the word 'artist'—for if authoritative interpretation of classical numbers is the criterion then it was certainly an 'artists' recital.' The program was most skillfully built, contrasting numbers in each group and the groups so interspersed as to give pleasing variety to the arrangements . . . Such recitals as that of last night are of great value not only to those who love good music, well given for itself alone, but also to music students, who may take advantage of this opportunity for instruction."

Pupils of Mme. See were also heard in recital at the High School Auditorium during April, when Adelaide Boyle, Charlotte Westenberg, Ethel Bullard, Esther Byers, Mrs. E. L. Bansbach, Geraldine Eslick, Maude Barnes, Mrs. Horace Reazer, Clara Page, Mrs. O. F. Davenport, George Dietz Anson, June MacDonald, Mrs. R. R. Majors, Leah White, Mrs. C. R. Jones, Olivia Monroe, Helen Waite and Agness Lloyd furnished the program. This proved another feather in the cap of the Tiffany School and reflected much credit on Mme. See.

Caselotti Artist Pupils Give Musicale

The eighth monthly musicale by artist pupils of Guido H. Caselotti, New York and Bridgeport vocal maestro, was given at the Caselotti residence studio, 145 Lenox Avenue, Bridgeport, Conn., on May 22. Nine pupils appeared in a program which was interesting from beginning



ON TOUR IN THE NORTHWEST.

Left to right: Charles Carver, Margaret Matzenauer and Frank La Forge snapped at Multnomah Falls, Columbia Highway, while touring in that section of the country under the direction of the Elwyn Concert Bureau.

to end. The participants were Marie Louise Caselotti, Francis Golesky, Alice Medicott, Ebba Nyberg, Catherine Jennings, Max Shier, Eva Hodgkins, Mrs. Josephine Pazzetti and Mrs. Marie Caselotti.

A number of songs by Scarmolin, with the composer at the piano, were rendered. These songs won the sincere approval of the large audience. Other composers represented were Lack, Russell, Dorel, Cowdell, Bartlett, Tosti, Charpentier, Denza, La Forge, Verdi, Weber, and Thomas. Maestro Caselotti accompanied with his accustomed finish.

A Talented Musin Pupil in Recital

At an invitation violin recital Ovide Musin, president and director of the Belgian Conservatory of Music in New York, presented his talented pupil, Adelina Masino, thirteen years of age, in a program that would have been considered difficult for a "grown-up," as can be seen by the following: "The Devil's Trill," Tartini; concerto in E minor, Mendelssohn; three numbers by Bach; "Poetic Souvenir," Fibich-Musin; the nightingale paraphrase on Russian melodie and "Valse de Concert," both by Musin.

Althouse for Biltmore Musical Mornings

Paul Althouse is to appear the first part of next season as soloist at one of the Hotel Biltmore Friday Morning Musicales in New York. After the finish of his long concert season in June, Mr. Althouse will leave for Cape May, N. J., for a well earned vacation. One of his first important dates at the beginning of the new season will be to sing for the American Legion Convention in Kansas City. As usual, this popular tenor of the Metropolitan Opera Company is now being solidly booked from coast to coast by his managers.

Swayne Pupils in Recital

Another delightful musicale was given at Wager Swaine's studio on Saturday, May 5, by advanced and professional pupils. The program was exceptionally brilliant and representative, and was splendidly played with a high degree of technical and artistic finish. Those who participated were: Josephine LaCoste Neilson, Mrs. George Uhl, Ellen Swayne, Enid Newton, Clare Lenfesty, Hazel Land, Ethel Denny, Lillian Frater, Elwin Calberg, Audrey Beer, Esther Hjelte, Maye Carroll and Elizabeth Simpson.

Sturkow-Ryder's Season Not Yet Closed

This season has been an exceptionally busy one for Theodore Sturkow-Ryder, the widely known pianist and composer, and she still has a number of engagements to fill. She played in recital in Fond du Lac, Wis., May 28, and in Oshkosh, Wis., May 29. Mme. Sturkow-Ryder is to play her own "Fantasie Pastoral" June 13 at Rock Island, Ill., for the biennial of the Federated Clubs. Ralph Leo is to sing one of her "Aesop Fables" at Buffalo, N. Y., at the festival of American musicians in October.

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PIGEON-HOLED FOR TWENTY YEARS, COPENHAGEN DIGS OUT "FIDELIO" FOR UNIQUE PERFORMANCE

New Opera, "Kadarra," Proves Success—"Agnete and the Merman" Given First Performance—Notes of Interest

Copenhagen, May 1, 1921.—For the last twenty years "Fidelio" had been omitted from the repertory of Danish



AXEL SKJERNE.

Danish pianist, who is propagating American music abroad. opera companies. It had never found favor with the Danish public, and after a few performances it was shelved. Few

MAX ROSEN SAILS FOR ENGLAND

With His Father and Manager, Milton Diamond, the Violinist Leaves for Three Year Stay Abroad

On Tuesday, May 24, Max Rosen, violinist, sailed for England aboard the S. S. Aquitania. With him were his father and his manager, Milton Diamond, head of the International Concert Direction, Inc. June 11 he will play for the first time in England at Aeolian Hall, London, and this



MAX ROSEN AND HIS MANAGER.

The violinist (left) and Milton Diamond on board the steamship Aquitania.

will be but the beginning of a stay on the other side of the Atlantic which is planned to last for two or three seasons and include study as well as concertizing in nearly all the European countries. Next after England comes an appearance at the Kurhaus Concerts, Scheveningen, where he will play with the famous orchestra there under Georg Schenckvoigt. Next winter there will be a concert at Rome with the Augusteo Orchestra, the most distinguished in Italy, conducted by Bernardino Molinari. These are only two conspicuous engagements out of the host that will be his before he comes back to America to play again.

Max Rosen was born in Rumania and is of Armenian descent. As a violinist he is one of the famous Auer coterie, trained in the studio of that master of masters when he was teaching at Loeschwitz, near Dresden. It was in that city that Max made his debut in 1915, playing with the (then) Royal Orchestra under the direction of Fritz Reiher. His fame spread rapidly, and during the first year of his public career he played with success in Berlin and the leading German provincial cities. The next two years found him in Scandinavia, still working with Professor Auer, whose studio had been removed there. And at the same time playing in all the Scandinavian cities. In December, 1917, he came to America, and the story of his success here is too fresh to need retelling. He has been engaged for recitals or joint appearances in cities literally all the way from Maine to California and from Canada to Texas; he has played with the Philadelphia, National, Philharmonic, Minneapolis, St.

operas companies can afford art for art's sake. The 150th anniversary of the great composer's birthday, however, presented an opportunity which was not allowed to slip by, and "Fidelio" was taken out of its pigeon-hole, dusted, and once more presented. As often happens in such cases the experiment was a complete success, and every performance of the opera now means a crowded house. Whether the reason for this sudden popularity signifies an advance in the right direction of the musical intelligence of the Danish public or whether it is simply due to the interest aroused by the Beethoven festival, coupled with the fact that the role of "Fidelio" was taken by Tenja Frederiksen, the idol of the Danish opera-goers, remains to be seen.

The new opera, "Kadarra," the plot of which was described in a previous letter, seems to be a permanent success. With its icebergs and snowstorms, it will provide an imaginary summer resort to the perspiring Dane who finds himself unable to leave the city for his holidays (for even Copenhagen can be hot in summer), and for this reason, if for no other, it should be kept on until the autumn!

A ballet entitled "Agnete and the Merman" had its first performance in the middle of the month, meeting with a fair amount of success. The music, of a diabatic nature, is written by Albert Price and William Bähncke. The ballet which is based on an old Danish myth, contains some very pretty scenes, and has been staged elaborately, but while sugary music, pretty scenes and elaborate staging may mean a financial success, something more is required before a work will win a really permanent place for itself.

AXEL SKJERNE FAVERS AMERICAN MUSIC.

Axel Skjerne, well known in America as the accompanist of Maud Powell, gave a successful recital at the University Students' Building. The leading paper here, the "Berlingske Tidende," published an interesting interview with Mr. Skjerne, in which the artist related how America was coming to the front, both in musical production and music appreciation. Mr. Skjerne is doing a great deal to introduce the works of American composers over here, and already some of the leading vocalists are intending to include some American songs in their next programs. Mme. Ingeborg Steffensen, for instance, has shown great interest in some of Cadman's songs.

BIRGIT ENGELL YEARN FOR THE U. S. A.

The only other interesting bit of news is that Birgit Engell, who successfully toured America last season, has announced her intention of returning to what she calls the "art centre of the world," as soon as her European contracts expire.

S. P.

Louis, Metropolitan and Los Angeles (Philharmonic) orchestras. There are comparatively few fields left for him to conquer here, but when his European sojourn is over he will come back to conquer those and to appear again in many places which have redemand him after a first hearing.

"Yes," said the young violinist, talking with a MUSICAL COURIER writer just before he sailed, "I expect to remain for two or three years in Europe—with summer trips over here perhaps—and, besides playing a great deal, shall devote all the time I can to study of music and the other liberal arts—drama, painting, sculpture and literature—for I feel that a musician who knows nothing but music is only half equipped. I am very much interested in composition. In fact, I have composed a good deal, but what I have written up to the present will remain in manuscript, for I do not consider myself ready for really serious work until I have finished my work in theory and counterpoint. I was studying at the Charlottenburg High School with Professor Schulz previous to going to Scandinavia, and I hope to return there to work with him, or, if he is not available, with Paul Juon.

"I am afraid I am a bit of a reactionary in music. The latest movement in France—as represented by such men as Satie—does not interest me, nor do such men as Schreker, Schoenberg and Stravinsky have much to say to me. Isn't it peculiar how the initial 'S' persists in the list? For me another S—Richard Strauss—is still the most powerful among contemporary composers. It is not true of those particular modernists I have mentioned, but it does seem to me that many of their colleagues are striving for 'originality'—as they call it—merely as a means of hiding the fact that they have no solid technical musical foundation to build on."

Shaking hands to say good-bye, Mr. Rosen added: "What particularly astonishes me is that the United States has no national conservatory or conservatories in which young talent of unusual promise can be developed at the government expense. The United States has a truly astonishing number of young artists—vocalists, instrumentalists and



MATJA NIESSEN-STONE.

The prominent vocal teacher of New York, who sailed for Europe yesterday, June 1, to spend the summer abroad. On May 5 some of Mme. Niessen-Stone's artist pupils collaborated in giving a most successful operatic program at Aeolian Hall.

composers—who deserve to be supported and encouraged. Oftentimes without the means for adequate private training, they would be a credit to their country could their talents be exploited, and would serve to show the world the oft made statement that America is the home of nothing but industry and commerce—"the land of the dollar"—is not true. America is still a virgin field and has possibilities for development in music—and the other arts, too—which have scarcely begun to be realized. I should be very happy if, when I return, some such step had been taken by the powers that be to place America where she really belongs among the art nations of the world."

H. O. O.

Max Gegna Closes Season with Tetrazzini

Max Gegna, the cellist, who has scored a personal success as assisting artist to Luisa Tetrazzini on her transcontinental tour, brought his season to a close when the famous prima donna sailed for Europe on May 12. There was not a single engagement at which he appeared on the program with Tetrazzini when he was not the recipient of critical praise for his artistry and musicianship. Mr. Gegna plans to open next season with recitals in New York, Boston, Philadelphia and Chicago.

Helen Stanley on Vacation

Helen Stanley has left New York for her summer vacation, which this year she will pass in the vicinity of Twin Lakes, Conn. Her season will open early in October in Cedar Falls, Ia., where she has been engaged by the Iowa State Teachers' College. She also has been reengaged for Cornell College at Mount Vernon, Ia., during the same month.

Recent Engagements for May Leithold

Following are some of the recent engagements filled by May Leithold, the soprano of Philadelphia: May 12, Scottish Rite Hall for the Welfare Association; 13, Bellevue-Stratford for the Bankers' Association; 14, Palmyra, N. J.; 15, soloist with orchestra at one of the Philadelphia parks; 16, Pennsylvania Assembly of Artisans.

More Schumann-Heink Triumphs

Haensel & Jones has received the following cable from Osaka, Japan: "Madam very well and had the greatest success of her career. Many honors and presents. Won heart of Japan. Voice and spirits as of old." All of this refers to Mme. Schumann-Heink's continued success in the land of cherry blossoms.

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ANN ARBOR FESTIVAL

(Continued from page 9)

"Mimi" from "Bohème," besides several encores, from Puccini and Leoncavallo. Her singing was at all times a pure delight to listen to. The audience was not slow to appreciate the beauty of her voice and the consummate art with which she used it, and applauded her with great enthusiasm.

Mr. Stock offered the "Mephisto Waltz" of Liszt, the "Woodland" suite of MacDowell, and the "Meistersinger" overture. Mr. Stock is never greater than in his Wagner interpretations, and it seemed as though this overture was being given with greater fervor and more superb climaxes than ever.

FIFTH CONCERT, MAY 21 (AFTERNOON), MISCELLANEOUS PROGRAM.

Fannie Bloomfield-Zeisler, veteran pianist, was the soloist at this concert, and those who had not heard her for some time could but marvel at the youthful spirit and vigor which characterizes her playing. She presented Chopin's F minor concerto with faultless technic and fine balance, and graciously responded to many recalls by playing for over half an hour after the program.

The Chicago men played the "Magic Flute" overture and the C major symphony of Schubert. This monumental work was performed with impressive dignity and grandeur in such manner as to rive the attention throughout its great length.

SIXTH CONCERT, MAY 21 (EVENING), "AIDA."

On Saturday evening, Dr. Stanley and his chorus once more held full sway; and with a wisely chosen cast of soloists presented a memorable performance of "Aida." Lenora Sparkes uses her voice with excellent control and musical instinct, and her interpretation was altogether satisfying. Cyrena Van Gordon made a superb Amneris, rising with ease above chorus and orchestra, and Arthur Middleton sang the two roles of Amonasro and Ramphis with magnificent dramatic intensity. Charles Marshall, as Radames, displayed an enormous voice, most welcome in so large an auditorium. Grace Johnson-Konold, Gustaf Holmquist and Robert McCandless had the roles of the high priestess, the king and the messenger, respectively, and acquitted themselves admirably. Mr. McCandless, in particular, a student in the University School of Music, gives unusual promise, both vocally and musically.

So well did all the various forces co-operate that a very beautiful performance resulted. Dr. Stanley's most ardent friends could not have wished a more complete success for him, and the memory of this final concert, in which the chorus probably did the best work of its long career, should be a source of lasting satisfaction to him.

Those who are familiar with the countless difficulties to be overcome and the accidents that are liable to happen in connection with the presentation of so large an undertaking will realize what it means when it is stated that the entire festival went off without the slightest hitch of any kind. In addition, it was as a whole the finest that has ever been given in Ann Arbor. From an almost pathetically modest beginning twenty-eight years ago, Dr. Stanley has step by step built up the present institution which is well known throughout the country. How this was accomplished cannot be told here; suffice it to say that it was possible only by virtue of a very rare combination of qualities in its guiding genius. Dr. Stanley has never wavered from the highest of ideals; nothing but the best in music and for music was ever good enough. As a worker he has been untiring; nor have the most discouraging conditions ever dampened his ardor. His scholarship is as amazing in scope as it is accurate and wise in application, and his benign and jovial personality has never failed to attract the best helpers available. A man of the finest fibre, his influence has been of the finest, and his whole career has been a magnificent example of whole-souled devotion to a worthy ideal. R. M. C.

Hurlbut to Teach and Sing in West

Harold Hurlbut, tenor and de Reszke disciple, is making a western tour that will centralize his summer activities

in a studio on the broad Columbia Highway which skirts the Columbia River and winds around the base of the snow-capped peaks of Oregon. He will hold master classes in Portland, and in Lewiston, Idaho (twelve hours away), where he spent his boyhood days. Lewiston is a thriving musical city, the center of the great Inland Empire cattle country. Mr. Hurlbut will open his western concert activities there June 10, and will fill many engagements in the "cow-boy" communities nearby as well as in larger coast cities. He states that the typical western audience is ever more inspiring than those in Europe to whom he sang this last season. En route he will sing at Kansas City.

Millers' Summer School Activities

Since the announcement of the Reed Millers' Summer Vocal School, Bolton Landing, Lake George, N. Y., this distinguished couple have had opportunity to remark the interest created. As they will accept a limited number of pupils, early application was advised. From the number of pupils applying to date, everything augurs well for the success of the school, amid the ideal vacational surroundings of beautiful Lake George.

Mr. Miller has held to his original idea: "Opportunity to continue your winter's serious vocal work in the most ideal summer location."

"Study? Of course we will, and work hard, too, but afternoons will be given over to healthful relaxation in a spot that offers every attraction that a person on 'vacation' craves, from swimming in the lake to mountain climbing, motoring, golfing, walking and a host of other diversions," says Reed Miller enthusiastically. "Mrs. Miller is even more enthusiastic than I, and is planning to throw herself into the work with zest and thoroughness. Her previous experience has intensified her desire to undertake the work on a scale such as we are doing now. Charles A. Baker is well known as a recognized coach, and will aid us.

"We have been most fortunate in securing a place at one of the most attractive spots on the lake, adjacent to the estates of Dr. Stires (of St. Thomas' Church, New York) and the Homers."

MacLennan Scores "Gigantic Success" in Hamburg

An interesting cablegram has just been received from Hamburg that announces the "gigantic success" there in opera of Francis MacLennan, the American dramatic tenor, in "Aida." Prior to resuming his active singing career in opera, Mr. MacLennan has been studying assiduously for a year in New York until his voice, according to those who have heard him sing lately, is in better condition than it has ever been before, even when he was singing with Mrs. MacLennan (Florence Easton) as one of the main attractions at the former Royal Opera in Berlin. At that time Mr. MacLennan was considered a foremost interpreter of Wagnerian roles, in which parts he particularly shone. Since his return to his native land on account of the war, however, he has made relatively few appearances compared to his former activities on the continent. In the interim Mr. MacLennan has been doing intensive studying of operatic roles and increasing his repertory to include many works of the German operas, so that his success as Rhadames in "Aida" does not come as a surprise to many who have known about his tireless work preparatory to resuming his place on the operatic stage. From Hamburg Francis MacLennan proceeds to Berlin where he will be joined by his wife, who sailed for England on May 21 on the S. S. *Orbita*.

Hadley Scores in Minneapolis

Henry Hadley scored another personal success on tour with the New York Philharmonic Orchestra when it appeared in Minneapolis on May 15. In commenting upon Mr. Hadley's appearance, the Minneapolis Morning Tribune of May 16 said in part:

"Mr. Hadley's appearance in the dual role of conductor and composer was in every way a complete success. He has long been known here as a composer of great merit; yesterday he established himself among the elect as a conductor in a reading of his "The Culprit Fay." There is downright good sense and rationality in all the writings of this American composer. He has progressed consistently in all he has undertaken and in none of his works has he more clearly accomplished his object than in the composition performed at this concert. It is excellently orchestrated to convey the meaning of the finely conceived poem, without redundancy and without any effort to mystify. His reading was clear, illuminating and in every particular masterly."

All Sincere Music Is Good Music

New York, May 18, 1921.

To the MUSICAL COURIER:
All music that affords a true medium of expression is good music. That some is more crude merely signifies that it is born of a like environment. So long as it is real it will always be healthy, and of its very sincerity aspire to a more refined utterance when it comes to realize such an aim. Thus it is more gradually formed, as indeed in everything. Even an evolution of mankind is represented by sets of peoples and different stages of development set in evolving; so all grades of music that are the true expression of any set of people have their place in the evolution of a musical culture; from the lowliest ragtime to the most elevated chamber music. As in the greater evolution some peoples more fortunately disposed than others move quicker through the grades, and are apt to be impatient with and intolerant of the slower moving ones. Here, as in all else, the trouble generates from those in advance who through lack of a sympathetic understanding question the sincerity of the others. This results in recrimination and rebellion by the stronger ones, and an aping by the weaker, the worst of all things, since it stops progress and begets the only bad music—that which is insincere.

Taste can't evolve only from an inner desire and not be invoked as it were by the hair of the head. Force of whatever kind never yet made for a culture. People cannot be intellectually or otherwise bludgeoned into a state which they as yet do not understand; though they will move quickly enough when they do. And only as they fully express themselves at whatever stage they may be will they gain the strength and confidence to evolve. It is for the artists by example to awaken that something within them which all share in common, but which they have not yet realized for themselves. They will not be found wanting then to express it. Hope and a striving for the better as they understand it lives in every breast. Tolerance of its expression is the need—and then example.

As Doctor Johnson so truly said: Every art is best taught by example.

The mission of the artist lies in bringing to them with a sympathetic understanding the treasures of their art, so that all may gradually realize through sharing that the elements of art are within themselves. To counteract by example the bewildering talk of a specific qualification and technic by the cults, and their exorbitant and impossible demands. To let the people realize by the assuaging works of a Beethoven and a Schubert that these were true democrats who loved them and wrote for them, and not that they might be made great Moguls of by the few. And at such times of seeming failure the artists to question themselves first and not the people. To ask, were they at that time quite sincere, quite without condescension and whole-souled in their sharing? The people are over sensitive and quick to feel such things. Humanity is weary of symbols, semblance and analysis and longs for reality and life. While the question is: "What is life?" when I hear them express a single living thought? One would think they were all on school benches. They only understand technic and technical terms. The characteristic features of individuals and of the masses, the persistent exploration of this domain still little known—there lies the duty of the artist. Study them deeply; cherish their humanity; for it is a source of strength not yet recognized—there lies your duty; there to be found the supreme joy of life." Ah what wonderful words; what a beautiful import! What a great work might so be done and how quickly a culture made manifest.

In revealing, sharing and revelling in the assuaging realms of art, artists may lift all to a higher level; the aspiration to climb and remain on it will surely follow, even as all life seeks the light—when it sees it.

Very truly yours,
(Signed) NELSON ILLINGWORTH.

Frances de Villa Ball's Pupils' Recitals

Two recitals given at the home of Frances de Villa Ball Tuesday afternoon and evening, May 24, reflected much credit on her as a piano teacher. The junior recital in the afternoon was given by pupils under fifteen years of age. "Hungarian Battle Song" was well played by Richard Mahon, and Mary Louise Kenyon played "Enchantment" and "Bobby White" prettily. Dorothy Jaxheimer gave "Etude Mignon" (Schütt) and "Etincelle" (Moszkowski) in good style. "Goliwogs' Cake Walk" (Debussy) was well executed by Betsy Mary Robinson, as were also a Bach fugue and "Revels of the Forest Nymphs," by Helen Robinson. Helen Lasuer rendered Liszt's "Liebestraum" with much expression, and Bertha Lasuer played with assurance "Kammenoi Ostrom." The last number on the program was the concerto in F sharp minor (Hiller) by Margaret Buckholz, with Miss De Villa Ball playing the second piano part. Miss Buckholz displayed real talent in her playing, having accuracy, well defined rhythm and force.

Ann Foster and Louis R. Kress were the piano soloists in the evening, and were assisted by Roger H. Stonehouse, baritone. Miss Foster played two groups of modern compositions, in all of which she was much at ease. The Debussy group, including "The Little Shepherd," "Cathedral Engloutie" and "La Terrasse des Audience de la lune," was especially well suited to Miss Foster's style of playing. Her tone work is beautiful and she creates vivid pictures, particularly in Debussy. The real spirit of a country dance was caught in "Country Dance" (MacFayden), and one hardly needed the title, "May Night" (Palmgren), to get just a breath of fragrant air and moonlight. Louis Kress played two groups including compositions of varied style. His playing is clear and accurate, and his technic is very good. An interesting and charming number seldom found on programs was Faure's nocturne, No. 5. "Polonaise Americaine" (John Alden Carpenter) was rendered with vigor and good style.

Roger H. Stonehouse is the possessor of a fine baritone voice, artistically and intelligently used. His opening group was composed of old English songs, very smoothly sung, and with real understanding of the text. The "Dio Possente" ("Faust") was excellently done. The last group, "Little Serenade" (Purdy) and "Oh, for a Breath of the Moorlands" (Fisher) were expressively rendered.

Mabel Jacobs Heard at Saenger Studio

On Tuesday evening, May 24, the Oscar Saenger Studios were well filled with pupils and friends who had gathered to hear Mabel Jacobs, a contralto, who has been working with Mr. Saenger several years. Cordial, indeed, was the reception the young singer received, and as the program advanced, the favorable impression created by Miss Jacobs increased. She is the possessor of a voice of wide compass, rich and velvety in quality, which she uses tastefully. There is no forcing of tones, or even scooping; she sings easily and her singing is at all times pleasing even to the critically inclined. Clear diction and intelligence in the matter of interpretation made her work all the more enjoyable.

Miss Jacobs opened her program with "Ah, Rendimi," from "Mitrané" (Rossi), following with a charming group of Norwegian songs before each of which she gave a brief description. Her German numbers by Schubert, Schumann, Rubinstein and Brahms were exceptionally well sung and brought an encore, while two were forthcoming after her final group consisting of "Adoration," Schindler; "Whether Day Dawns," Tchaikovsky; "The Unforeseen," Scott, and "Spring Song," Wolf. Emily Miller furnished excellent accompaniments for the singer, being called upon by Miss Jacobs several times to share in the applause.

Klibansky Pupils in Teaching Positions

Sergei Klibansky announces the engagements of several of his pupils for important teaching positions. Elizabeth Starr, formerly of the Bessie Tift College, Forsythe, Ga., has been engaged as head vocal instructor at the Queen's College, Charlotte, N. C.; Virginia Evans, as vocal teacher at the Greenville Woman's College, Greenville, S. C., where Oscar Miller, another pupil of Mr. Klibansky, is head vocal instructor; Marentza Nielsen has been engaged as voice teacher at the Hartford School of Music, Hartford, Conn.; Helen Riddell will teach at Louisville Conservatory of Music in Louisville, Ky., and Elizabeth Carpenter at the Wesleyan College of Music, Macon, Ga.

Melba McCreery Sings Silberla Songs

Melba McCreery appeared with much success on Sunday, May 22, at the Globe Concert, held at the De Witt Clinton High School. She sang an aria and a group of songs by Rhea Silberla, including "The Message," "Rendezvous," "The Theft" and "Yohrzeit." "The Theft" found especial favor with the large audience, and as an encore, Miss McCreery sang Miss Silberla's "Fairy Tales." The singer is programming "Yohrzeit" everywhere she appears.

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THE PIANIST'S PROBLEM

By Felian Garzia

"Practice makes perfect." Yes, but only perfect practice makes perfect. How many piano students can be sure that they are practising in a way which will bring out the best that is in them? Hours are spent at the piano in endless repetition of difficult passages, and yet so often with the result that when the student is called upon to play in public he is seized with a panicky feeling, a terrible fear, and uncertainty of "how it will go." The pieces which went so easily at home amid familiar surroundings seem bristling with difficulties. Nervousness makes him lose control of his fingers. Someone must have put soap on the keys! It is impossible to play as one wants to. The fear of forgetting makes one rely upon one's finger memory. The fingers left to themselves increase the speed at every bar. A frantic appeal is made to the brain to check that breathless, racing pace, but the brain is powerless. It does not seem to know that particular piece any more. Well, the truth is that the brain never did know it! Where was the brain while the fingers were repeating and repeating mechanically those difficult passages? Was it not thinking of a thousand and one different things?

If one will recall honestly one's practice hours, one will admit that while the fingers were "wiggling" over the keyboard for an hour, the brain did not spend more than five minutes in real study. Result: while the fingers may have practised that piece for a whole month, the total brain study spent on it amounted to three or four days at the most. Of course, under such conditions one has to trust to one's fingers, and never dare say to one's self, while playing in public, "I wonder what comes next?" for if the brain fails us we are only inviting catastrophe. The brain should be the real leader of one's playing and have perfect control over the fingers just as an orchestra leader has control over his musicians. Then and then only can one begin to play the way one wishes and not the way one's fingers feel.

No instrument is more sensitive to the different moods of a person than a good piano. Unfortunately, the manner it is usually practised brings out of it more of an insipid, lifeless noise than the wonderfully harmonious, rich tones, and really expressive phrases a good instrument can give forth. Mechanical, senseless practice can only develop mechanical, senseless playing. Yet what a fascination it is to be able to render a composition without strain or stiffness, to have the sensation that music is really flowing from the finger tips, free from that painful labor which very often simply awakens the pity of your listeners! Even in the most powerful passages the ear should always be flattered.

It is, indeed, a wonderful thing to know how to practice so as to gain to fullest extent that entire freedom of technic which makes the hardest passages relatively easy to play; that relaxation which produces beautiful tones and makes it possible to bring out the exquisite phrasing one admires so much in the interpretation of the big performers, and which, in a literal way, can be said to add words to the music played. Playing then ceases to be work, and becomes a truly fascinating means of expression.

National Festival Trio Plays

The National Festival Trio (consisting of Ruth Kemper, violin; Katherine Eyman, piano, and Lucile Orrell, cello) was heard by an invited company of music lovers at Miss Eyman's home on May 24. The young women played works by Mortimer Wilson, Horatio Parker, Arthur Foote and others with fine unity of spirit. A love song and "Waltz of Negro Dolls" from the suite "From My Youth," by Wilson, were attractive pieces; they showed fancy and imagination, and were later repeated by request of the guests, when the composer was also present. The young artists showed much grace, and joyous, festive spirit in a prelude and finale from Parker's suite, printed in 1904. Possessing genuine musical enthusiasm and conscientious adherence to the composer's declared intentions, these three artists should find a large field for their truly enjoyable playing. Among those who listened with every evidence of enjoyment was Edwin Grasse, than whom no one knows more about violin music and composing, for he does this himself.

Barbara Eldredge Scores in "La Gioconda"

On Saturday evening, May 21, at the Brooklyn Academy of Music, a performance of "La Gioconda" was given with Barbara Eldredge as Gioconda. In her singing she disclosed an exquisite soprano, large in volume and of fine quality. Her interpretation of the part proved what a real artist she is both in singing and acting. Others in the cast all added to the success of the performance. She is scheduled to sing "Aida" Saturday evening, May 28, "La Forza Del Destino" on June 11, and "Othello" on June 18. It must be mentioned that this artist has twenty-four complete opera scores at her command and can be called upon at a moment's notice to sing any of them.

Ralph Leopold's Pupils Busy

Ralph Leopold, well known New York pianist, has just closed a very strenuous season, his activities covering a wide field of concert work both in New York and on tour. In addition he has devoted some of his time to teaching many talented pupils, who appeared in public during the past season. Among these mention must be made of Lester Hodges, who has been associated with Florence Easton in recital engagements as well as at several Metropolitan Opera House Sunday night concerts. He also played for Charles Hackett, at the Metropolitan Opera Company, and for George Meader in New York concerts last winter.

Edward McMullen recently appeared as soloist at one of the Globe concerts in New York. Richard McClanahan is having big success as head of the music department of the Riverdale School for boys, and Wellington Weeks has appeared successfully as soloist, as well as accompanist for Edward Lankow and others.

Helen Wright, an exceptionally talented young pianist, will shortly appear in recital in Toledo, Ohio.

Orchestra and Organ

Editor Musical Courier.

Your issue of October 11, 1919, contains an article on "Orchestra and Organ," in which the statement is made that the tuba lacks sustaining power, and that the tones must be short to be loud.

Allow me to say that during the recent performances by the Philharmonic Orchestra of Los Angeles, under Walter Henry Bothwell, I was pleasantly surprised to hear the tuba almost silhouetted with a tone of great beauty of phrasing, continuity, richness in volume and color against an orchestral background of strong dynamic animation such as in "Finlandia" or in the "Death March" from "Siegfried." (Not that it unduly dominated the brass, but I have never heard the tuba player hold his own so well.)

The explanation I received from a third party was to the extent that Paul Mattersteig, the tuba player, at times uses a contrivance in the shape of an air pump which he works with one foot. From what would respond to an organ bellows, two pliable tubes lead up to the player's mouth which they enter on both sides in such a manner as not to hamper the ambouchure. Thus he can sustain a tone almost ad libitum even during forte passages. He regulates

\$50 For Organ Composition

DePauw University School of Music, Greencastle, Indiana, of which R. G. McCutchan is Dean, offers a prize of fifty dollars (\$50.00) for the best composition for organ, in accordance with the conditions below:

1. Composition should be short, the length of from three to five printed pages. Though short, the pieces need not be simple or easy. The aim of the competition is to stimulate interest in short organ compositions of real merit.

2. Only unpublished compositions may be submitted. The manuscripts must be signed with a nom de plume, and a sealed envelope containing the name, address, and a short biographical sketch of the composer must be enclosed with the MS. Postage for return of MS must be acent.

3. Compositions may be sent at any time, but none will be considered if received later than January 1, 1922. Award of the prize will be made as soon thereafter as possible.

4. The prize-winning composition will remain the property of the composer.

5. The competition is open to American-born composers only.

6. Mail compositions to

Van Denman Thompson, Professor of Organ
DePauw University, Greencastle, Indiana

the air current with his foot, "feeling" its pressure, so to speak, while it passes between his lips into the tuba.

On second thought I must state that I do not remember exactly whether one or two tubes lead up from the pump to the mouth of the player. This, however, is a minor point in this note, which wishes to supplement the article mentioned.

As far as the combination of organ and a small orchestra in theaters is concerned, I have reason to believe that moving picture exhibitors in growing numbers will have their organs built at a pitch commonly found in orchestras. Aside from the fact that, especially in connection with pictures, truly remarkable psychological effects can be obtained by the organ suddenly sustaining the orchestra; the exhibitors figure, too, that at the present union scale an organ is a good investment.

I am always enjoying reading your publication.

(Signed) BRUNO DAVID USHER.
Music Critic Pacific Coast Musical Review, Los Angeles Evening Express and Christian Science Monitor.

April 13, 1921,
705 Auditorium Building,
Los Angeles.

[The instrument referred to by Mr. Ussher for sustaining tones on the heavy wind instruments such as the tuba is the aerophor. It was invented about twenty years ago by a flute player named Samuel, member of the Royal Orchestra at Mecklenberg-Schwerin (Germany). It has not yet become popular with orchestra and band players, although its inventor was in America some years ago to introduce it. It is said to be in frequent use in Germany.—EDITOR'S NOTE.]

Christine Langenhan Sings in Washington

Christine Langenhan appeared as soloist with the Rubenstein Club in Washington, D. C., on May 3, before a capacity house. Miss Langenhan was in excellent voice and she opened the program with "Connais tu le Pays," from "Mignon," followed by the "Habanera" from "Carmen." As an encore she sang "Ouvre tes yeux bleus." The second

part of the program brought Russian and Bohemian songs, as well as songs by such American composers as Cadman, Mana-Zucca and Walt. Besides the repetition of the "Spring Song" from Cadman's "Shanewis," Miss Langenhan rendered "The Lilac Tree," by Gartlan. Florence Grandland was at the piano.

Brooklyn Y. W. C. A. Holds Sight-Singing Class

At the Y. W. C. A. building, 376 Schermerhorn street, Brooklyn, a demonstration was given Monday evening, May 23, of the work done by the classes in sight singing this winter under the direction of Wilbur A. Luyster. This class, after a course of fifteen lessons, proved its ability to sing at sight any intervals in major or minor keys. The students sang by staff notation or by number. The instruction included training in both intonation and time, and sol-fa exercises were sung in two and three parts.

Following the class work, a program was given by members of the class as follows: "Waiting" and "For All Eternity," Marguerite Brehm; "Bowl of Roses" (Clarke) and "The Quest" (Eleanor Smith); Alice Pate; "The Nightingale's Trill" and "Explanation," Hazel Ladd; "Sorter Miss You," Miss Walsh; "The Plaintiff" (Helen Brown) and "From the Land of the Sky Blue Water" (Cadman); Minnie Mae Nort; "Until," Miss Lyons; "The Star" (Rogers), "By the Waters of Minnetonka" and "The Year's at the Spring," Florence Van Ruyper. A number of old, familiar songs were sung by all. The youngest member of the class is a very talented little girl, only twelve years old, named Hazel Ladd. She has a voice of very unusual quality for one so young. It is placed very well and is beautiful throughout its entire range. She has already developed good breath control and sings naturally and easily. She has studied entirely with her mother so far.

Children Romp in Fairyland

On the evening of Friday, May 13, the Friends School of Baltimore gave a splendid performance of "The Fairy Rose," operetta by Virginia W. Mackall and Eliza McCalmont Woods (J. Fischer & Bro., publishers, New York), a work which is enjoying unusual popularity which rests upon simplicity and imaginative charm of both words and music. The novel idea was adopted of using "The Fairy Rose" as a basis of musical work for the children of the Friends School during the entire winter. The solo parts and fairy choruses, etc., were not allotted to the seventy odd children who took part until a few weeks before the actual performance was given. Although the cast of the operetta calls for scarcely a dozen characters, Isabel Woods, who is in charge of the interesting musical activities of the Friends School, with clever ingenuity doubled and tripled on single parts and multiplied choruses until the seventy children were all part of the dazzling romp in fairyland.

It is an interesting fact that a children's operetta may be a distinct artistic achievement from the standpoint of author, composer and school. "The Fairy Rose," with its imaginative poetry and refreshingly original music, awakened an ardor of response in the tiny actor-musicians that quite swept the audience off its feet and back to their own fairyland of make-believe.

Verdi Club Activities

"A Talk On Art" was given for the Verdi Club, Florence Foster Jenkins president, by the sculptress Lily C. Mayer (Giglio), at the Hotel McAlpin, June 1. There was also an exhibition of the banners painted by Mrs. Mayer for the Skylark ball of April 20. An important feature was the formal acceptance by the club of a large bust of Verdi, made for and presented to the club by Mrs. Mayer. The guests of honor upon this occasion were Countess Alfredo Janni and Mrs. Luigi Solari. Tea and music were included in the program of the afternoon.

The musical program included operatic arias from "Romeo and Juliet" and "La Traviata," sung by Edna Moreland, who is chairman of reception committee of the club; popular songs by Joseph Mitchell, accompanied by Beatrice Raphael, and piano solos by Alice Sothern. Mrs. Samuel Rossiter Betts recited "The Birth of the Opal" and Bogumil Sykora, cellist, played numbers by Russian composers.

Mrs. Arthur H. Bridge was at the tea table, assisted by a committee of which Martha Tangier Smith, Mrs. James F. Page, Mrs. Bruce Bushong Preas, Mrs. J. E. Crum, Estelle Christie, Alice Philbrook, Luella B. Edwards, Mrs. Frederick Pennell and Mrs. Frank G. Smith were members.

A Brilliant Swayne Class Musicale

The most brilliant class musicale of the present season was held at Wagner Swayne's Broadway (San Francisco) studio on Saturday, April 23. Swayne's class numbers many exceptionally fine professional pianists who are filling important concert engagements in the near future; and this program was largely made up of selections from the prospective programs of these brilliant artist pupils, which were played with splendid technical and artistic finish. The participants were: Josephine La Coste Neilson, Ellen Swayne, Mrs. George Uhl, Elizabeth Simpson, Marion Frazer, Lillian Frater, Audrey Beer, Clara Lenfesty, Esther Hjelte, Enid Newton, Ethel Benny and Elwin Calberg.

Ernest Hutcheson to Teach at Chautauqua

Ernest Hutcheson will give two recitals in Winnipeg next fall, where he will appear under the auspices of the State Music Teachers' Association. He has also been engaged for an appearance with the Philadelphia Orchestra in Baltimore, January 11. Pittsburgh, Buffalo, Washington and Columbus are other important bookings of one week. This summer, as has been his custom for some time, Mr. Hutcheson will hold his master class at Chautauqua from July 4 to August 13.

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Under Efficient Leadership of Dr. J. Fred Wolle This Year's Event Eclipses All Past Records—Mildred Faas, Florence Hinkle, Merle Alcock, Mabel Beddoe, Nicholas Douty and Charles S. Tittmann the Soloists—Members of Philadelphia Orchestra, Under Emil Schmidt, Add to Artistic Success

South Bethlehem, Pa., May 30, 1921.—Bach and the Bach Choir, under that ardent disciple of the old cantor of St. Thomas', Dr. J. Fred Wolle, again proved a lodestar for hundreds of music lovers from various parts of the United States, who assembled in the little Pennsylvania city of education and steel proclivities to listen to the sixteenth Bach festival. Not for mere entertainment does this ever-increasing body of devotees thus gather in Packer Memorial Church, but because this annual pilgrimage has assumed somewhat of the proportions of a duty to the best that is within themselves—a spiritual feast whose effects abide. And so it is, that each year the chroniclers of the Bach festival see an evident growth in attendance, in appreciation. Nor did the sixteenth festival differ in this respect from its predecessors. It must be a source of gratification, not only to Dr. Wolle and the members of the choir, but also to all those worthy people who have the success of these festivals so deeply at heart, to note this forward progress and to know that they are ever advancing in their efforts.

THE BACH CHOIR.

So much has been said and written of the excellence of the Bach Choir that it is scarcely necessary at this late date to go into the matter. For record, it might be well to state that the same well-balanced tone, the same delicacy in the matter of nuance, the same splendid attack, the same spontaneity and reverently sympathetic insight—qualities which have been indelibly associated with the organization—were again evident in even greater measure.

Made up of nearly three hundred people, who for love of the work voluntarily give on an average of two hours a week for seven months of the year, not to speak of special rehearsals and the fact that they receive no remuneration whatever, the Bach Choir has for a long time held a unique position in the American music world. Under such conditions, it is only natural that a remarkable bond between the chorus and the conductor should exist and its very existence be evidenced in the work accomplished.

THE ORCHESTRA AND SOLOISTS.

Fifty members of the Philadelphia Orchestra, with Emil Schmidt as concertmaster, made up the orchestra for the occasion. These members of an organization which has attained the foremost ranks among contemporary orchestras, appeared determined to manifest the worth of that reputation, with an altogether happy result. Thoroughly in rapport with Conductor Wolle at all times, the orchestra added greatly to the success of the programs, both as an accompanist and as a solo instrument.

This year's soloists, with a single exception, were singers who by their splendid work at previous Bach festivals have won the regard of Bach enthusiasts. The single exception was Mabel Beddoe, contralto, whose singing was fully up to the high standard which invariably marks these events, and whose interpretations were replete with a sympathetic understanding which at once won for her the favor of all who heard. Of the other soloists, the record is held by Nicholas Douty, tenor, who has sung at every one of the sixteen Bach festivals. A deep student of that master, Mr. Douty brings to his roles each season an ever-increasing understanding of its concept, which results quite naturally in his reengagement. Six years is the record of Charles T. Tittmann, bass; five, Mildred Faas, soprano; and three for Florence Hinkle, soprano, and Merle Alcock, contralto.

Last year, through the courtesy and financial aid of Mrs. R. P. Linderman, who has been an ardent supporter of the Bach Choir for many years, an innovation in the form of a public rehearsal of the choir and orchestra took place on the evening preceding the first concert. This proved so great a success that Mrs. Linderman duplicated her generous gift this season. Accordingly a large audience assembled in Packer Memorial Church, Thursday evening, May 26, to listen to a program of seven numbers. These were the motet for double chorus, "Come, Jesu, Come"; the suite for orchestra in D, No. 3; four selections from "The Sages of Sheba"; two from "The Ascension" oratorio, two from "Praise Thou, Jerusalem, the Lord," the orchestral suite in C, and "Hosanna" from the mass. The popularity of this feature of the festivals can best be judged by the size of the audience, which was large and appreciative.

THE MORAVIAN TROMBONE CHOIR.

The festival itself opened Friday afternoon, with the half hour program given by the Moravian Trombone Choir. Led by Augustus H. Leibert, whose years of such service number fifty-four, the choir played chorales from the great ivy-clad stone tower of the church, the first program including "Arise, My Spirit, Bless the Day," "Jesus, Thyself to Us Reveal," "Call, Jehovah, Thy Salvation," "See Redemption, Long Expected." This picturesque feature of the Bach festivals is one which never fails to please. The choir itself has an unbroken identification with Bethlehem's history since 1754, and an interesting legend regarding it is to the effect that its playing at day-break on an Easter in Colonial days averted an attack upon the settlement of some lurking Indians, who regarded it as music of the Great Spirit.

For the Friday evening program, the Trombone Choir gave, "Oh, How Shall I Receive Thee?" "Oh, Quickly Come, Dread Judge of All," "All Praise to Thee, My God, This Night," "Now Let Us Praise the Lord." On Saturday (the first session) the program consisted of "With Thy Presence, Lord, Our Head and Saviour," "Jesus, Still Lead On," "Make My Calling and Election," "Christ, My Rock, My Sure Defense," "Rest from Toil and Anxious Care," and later, "Fairest Lord Jesus," "Rock of Ages," "Most Holy Lord and God," and "We Now Return Each to His Tent."

THE INTERESTING PROGRAMS.

The programs this year held something of special interest for the seasoned visitor and for the newcomer as well.

To the former, the rarely heard "The Sages of Sheba" and the "Praise Thou, Jerusalem, the Lord" afforded prime attraction. The first was given on Friday afternoon, the second that evening. For the newcomer, the stupendous Mass in B minor offered the undisputed climax of the festival.

Friday afternoon's program opened with the cantata, "The Sages of Sheba," a work which employs an orchestra of flutes, oboes, English horns, bassoons, French horns, drums, strings and organ. The work contains an effective solo for the bass, to which Mr. Tittmann did ample justice despite a bad cold. Mr. Douty also is allotted a solo, in which he was heard to fine advantage.

Between the cantata and the "Ascension" oratorio, which formed the third and final work of the afternoon, the suite in D, No. 3, for three trumpets, drums, two oboes and the usual strings provided welcome variety. The work was given at a rapid tempo.

A splendid burst of song introduces the "Ascension" oratorio, and this adjective is not one bit over-enthusiastic for use as describing the volume and quality of this chorus. Of special interest in this work is the air for soprano, a number in which the fine vocal gifts of Miss Faas were given ample opportunity to display their mettle. A unique orchestration forms the basis of this number. The uppermost part is carried by two flutes, the oboe is given the middle melody, and the foundation is maintained by sixteen violins and six violas, playing in unison. Miss Alcock's contralto solo likewise created a deep impression, the purity and wide range of her splendid voice being especially marked.

For the evening session, the program consisted of the motet, "Come, Jesu, Come," the suite in C and the cantata, "Praise Thou, Jerusalem, the Lord." The opening work is cast for double chorus, the bulk of the work being laid down on antiphonal lines.

Old dance forms make up the major portion of the suite in C, a work which is set for oboes and bassoon in addition to the strings, thus forming a marked contrast to the orchestral number of the afternoon, which calls for trumpets and drums.

The final work for this session was chosen by Dr. Wolle, with direct reference to the fact that this year marks the beginning of a new presidential regime in the United States. Composed by Bach in honor of the newly elected council of his home district in 1723, the work is remarkably timely and applicable. Mr. Douty's impassioned solo, "O Happy Town, O Favored Land," fitted the occasion as though it had been especially written therefor. The audience reechoed the composer's prayer for ruling wisdom and the blessings of peace. President Harding was especially invited to attend the Bach Festival by Charles M. Schwab, president of the Bach Choir, but was compelled to refuse, owing to the pressure of official business.

Each of the soloists deserves a word of praise for their splendid work. Miss Faas sang beautifully the brief recitative for soprano, which introduces the final chorus. This chorus was worthy of special note as it was sung by the choir and congregation, unaccompanied, the first instance of this kind in the course of the festivals. The luscious quality of Merle Alcock's contralto made her solo one long to be remembered.

Mr. Tittmann completed this fine quartet in a thoroughly satisfactory manner.

THE B MINOR MASS.

A permanent program was that of Saturday afternoon, when the Mass in B minor was given, the Kyrie and Gloria at half-past one and the Credo to the end, at four. This great work, which is rightly the feature of the second day's program, was given its fourteenth rendition by this choir which was the means of its first rendition in America away back in 1900. That a love for this tremendous work has grown with each repetition was evident from the audience which was so large that many were forced to stand throughout the programs. The effect attained by this combination of choir, orchestra, soloists and settings, all in perfect harmony, is something which is indescribable and which can only be fully realized by one who has been fortunate enough to attend a festival.

Dr. Wolle's forces had been excellent the first day of the festival; they surpassed themselves on the second. From beginning to end there was a grandeur, a solemnity and an infinite beauty which left the audience a little breathless. Two of the soloists were changed for Saturday's concerts, Florence Hinkle and Mabel Beddoe singing the solos for soprano and contralto. Mr. Douty and Mr. Tittmann repeated their success of the previous day. Miss Hinkle's lovely voice deepened the favorable impression she has made at previous performances of this work, both in solo and duet passages its crystalline purity and rare sweetness making it an outstanding feature even among so much that was fine. Miss Beddoe sang her numbers without the score, thus adding greatly to the effectiveness thereof.

NOTES.

This was the tenth year of the revived Bach festivals, the sixteenth since the festival's inauguration with the opening of the twentieth century. From 1905 to 1911, during which time Dr. Wolle, to whose guiding spirit and splendid leadership the Bach festivals are due, was head of the department of music at the University of California, no festivals were held in Bethlehem. With Dr. Wolle's return to Bethlehem these were renewed.

This also marks the tenth year in which the orchestral accompaniments have been furnished by members of the Philadelphia Orchestra. Five rehearsals, including a public rehearsal, was a decided advantage, both to the orchestra and to the choir.

No report of the festival would be complete without reference being made to the splendid organ accompaniments of

Mme. Valeri Unable to Come to Chicago

The Chicago Musical College, which had advertised Mme. Valeri as one of its guest teachers in the vocal department for the summer term, was informed on date of May 23 that the renowned instructor was ill and unable to fulfill her contract at the Chicago Musical College. The following letter, written by Mme. Valeri's husband, to Felix Borowski, president of the College, and the certificates of two reputable doctors speak for themselves:

381 West End Ave., New York, May 23, 1921.
Mr. Felix Borowski, President, Chicago Musical College, Chicago, Ill.

My Dear Mr. BOROWSKI—Enclosed please find two medical certificates concerning Mme. Valeri's health. As you can see it is absolutely impossible for her to teach at the College the coming summer.

With many personal regards to yourself from Mme. Valeri and the undersigned,

Sincerely yours,
(Signed) A. VALERI.

* * *
May 12, 1921.
16 Central Park West, New York City.
To Whom It May Concern:

This is to certify that Madam D. M. Valeri is under my care and treatment for spinal irritation, impaired circulation and increased blood pressure, and in order to avoid a nervous breakdown must have a complete rest at once.

Respectfully,
(Signed) THOMAS H. SPENCE, D.O.

* * *
214 East 16th Street, New York, May 20, 1921.
To Whom It May Concern:

This is to certify that I have to-day re-examined Mme. Delia Valeri of West End Avenue and 78th street, New York City, and find her suffering from hypertension (high blood-pressure) and all the associated disturbances that go with it.

I have prescribed for her absolute rest and sojourn in the country for at least three or four months.

(Signed) ANTONIO STELLA, M.D.

T. Edgar Shields. Mr. Shields gave a series of recitals this season in Packer Memorial Church, under the auspices of Lehigh University, in which he proved himself to be a musician of power and imagination.

More than sixty cities and towns, ranging from New England to West Virginia and westward to Minnesota, were represented by music lovers at the festival. Naturally, Philadelphia led, with New York a close second. Good-sized representations were made of the musical communities of Boston, Baltimore, Brooklyn, Newark, Cleveland, Washington, Buffalo, Providence, Wilmington, Hartford, the Oranges, Montclair, Mt. Vernon, Harrisburg, Allentown, Reading, Easton and Lancaster. There were many individuals whose names are prominent in the musical and political world of this country. Among those may be mentioned William Sproul, Governor of Pennsylvania; Charles M. Schwab, president of the Bach Choir and famous throughout the length and breadth of the land for his steel and philanthropic interests; Edward K. Bok, of Philadelphia; Mrs. Theodore Roosevelt, widow of the former President; Mrs. William Howard Taft, wife of ex-President Taft; Mrs. Nicholas Longworth, elder daughter of the late Theodore Roosevelt; Mme. Marguerite Castell, of Lyons, France; noted educators from the Universities of Pennsylvania, Princeton, Harvard, Yale, Lehigh, Cornell, Amherst, Haverford, Johns Hopkins, Lafayette and other institutions, not to mention special correspondents from a score of magazines and newspapers of New York, Philadelphia and Boston. Even such a casual list will serve to convince any doubting Thomas that the Bach festivals are not merely of local interest but that they also have come to occupy a place in the musical life of America which is nation-wide in its appeal.

Dr. Wolle has already announced his program for next year. The dates will be Friday and Saturday, May 26 and 27, when, in addition to the usual rendition of the Mass in B minor, the St. Matthew Passion will be given.

It is altogether fitting that the man who has borne the major portion of the expense of this organization since its revival ten years ago should be the president of the Bach Choir. In accepting this election, Charles M. Schwab wrote: "I am glad to accept the presidency of this typically American choir." Mr. Schwab, accompanied by Mrs. Schwab, was an honored guest at the festival which he is doing so much to make a prominent factor in the musical world. It was also through Mr. Schwab's generosity that the choir was able to visit New York for the Oratorio Society Festival.

The Bach festival partakes largely of the nature of a municipal trust, and thus do the citizens regard it. For the fall and winter rehearsals, the free use of the historic chapel at the Moravian Seminary is given the Choir. This institution takes a just pride in the fact that it is the oldest girls' school of its kind in America and a veritable treasure house of Revolutionary War memories.

Five years as a festival artist have endeared Mildred Faas to these audiences, both for the beauty of her voice and for the charm of her personality. Florence Hinkle and Merle Alcock, each with three years to their credit, have also come to feel at home with their delighted audiences in this little Pennsylvania musical mecca. Both these artists enjoy a well deserved popularity which extends from one end of the country to the other.

In accordance with the custom of many years, members of the King's Daughters of the first Presbyterian Church of Bethlehem served refreshments to festival attendants in Sacon Hall, one of the Lehigh University buildings near the church.

It will be welcome news to Bethlehem visitors to learn that the Hotel Bethlehem, a million dollar structure, now in the process of erection on the site of the old Eagle Hotel, is nearing completion and is expected to be ready for the festival of 1922.

X.

BALTIMORE OPERA SOCIETY GIVES FINE "LOHENGRIN" PERFORMANCE

Morgan Kingston and Chief Caupolian Score as Guest Artists—John F. Osbourne and Ernestine Langhammer Among the Local Singers Who Please

Baltimore, Md., May 18, 1921.—Two excellent performances of "Lohengrin" were given by the Baltimore Opera Society, David S. Melamet, conductor, Monday and Tuesday evenings, May 16 and 17, at the Lyric Theater. The society is composed of local singers who are thus given an opportunity to gain experience in opera and incidentally present fellow townsmen with productions which are worthy of much praise. The ensembles were notable for the volume, clarity and careful training which was evidenced.

Morgan Kingston and Chief Caupolian, both of the Metropolitan Opera Company, appeared as Lohengrin and Telramund, respectively. Mr. Kingston made an imposing figure and sang with that artistry for which he has become widely known. Endowed with marked dramatic feeling, Chief Caupolian gave of the part of Telramund a decidedly effective presentation. Among the local artists, Ernestine Langhammer as Elsa and John F. Osbourne as Henry, King of Germany, are deserving of special mention. Miss Langhammer has a decidedly attractive personality and her interpretation of the role was equally good vocally. Mr. Osbourne sang the role allotted to him with meticulous care. The other roles were acceptably taken by Constance Hejda as Ortrud, Etelka Melamet Cash as Gottfried, and Harry K. Rosenberger as the Herald. The pages were Margaret Bond, Margaret Melamet, Margaret Hempel, Mabel Sutton, Etelka Melamet Cash, Gladys Emerich Tucker, Alice West, Lizzetta Zeis, and the court ladies, Geraldine Edgar, Bessie Tamres, Lillian Clayton, Lillian Templeman, Irene M. Carter, Margaret Baugher, Eva Adams, Else Melamet.

The orchestra was excellent, being composed of seventy men from the Philadelphia Orchestra, a fact which the program makers neglect to state.

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positions by Israel Joseph, two by Cecil Burleigh and George Koeppling's "Humoresque." Mr. Rose is an excellent artist whose work bears the mark of meticulous care. His audience liked him very much and insisted upon encores.

Notes from the Cleveland Institute

Two faculty recitals were recently given at the Cleveland Institute of Music, the first one a program of chamber music by Nathan Fryer, piano; Louis Edlin, violin; Carlton Cooley, viola, and Victor de Gomez, cello, including Beethoven's sonata in A major, op. 69, for piano and cello; Mozart's divertimento, trio for violin, viola and cello; Brahms' quartet in A major, op. 26, for piano, violin, viola and cello. The second was a miscellaneous program by Emma Banks and Dorothy Price, piano; Sepp Morscher, harp; Weyert A. Moor, flute, and Hubert Linscott, baritone, assisted by Arthur Shepherd, piano.

The following important additions will be made to the teaching faculty of the Cleveland Institute of Music, beginning at the reopening next October. In the piano department: Beryl Rubinstein, Ruth M. Edwards, Frances B. Korthauer; in the violin department, Andre de Ribeauville and Ruth H. Willian; in the theory department, Roger H. Sessions. Jean Binet, lately connected with the New York School of Dalcroze Eurythmics and one of the most important of the graduates of the Geneva School, will have charge of classes in eurythmics at the Institute. Nathan Fryer, Emma Banks and Dorothy Price will continue in the piano department, Edwin Arthur Kraft in the organ, Louis Edlin and Carlton Cooley in the violin, and Victor de Gomez in the cello. The orchestral department will be carried on as heretofore with the first players from the Cleveland Orchestra as teachers of the various orchestral instruments.

Alexis Kudisch Offers Violin Summer Course

It will be of interest to those who expect to study with Alexis Kudisch to know that applicants for the special summer course have been very numerous. A number of out-of-town artists have enrolled for this course, and Mr. Kudisch has a very busy season before him.

The opening day of the summer course is June 10. Any one taking advantage of this opportunity receives the invaluable personal instruction of Mr. Kudisch in ear training, rhythmic (tempo) bowing, ensemble and quality of tone and technic. In other words, he is ever on the outlook to put good talent on the right track. Not only this, but once started, he persists, and his violin pupils soon obtain a tone and technic altogether unusual. Few virtuosos have had Mr. Kudisch's wide experience as teacher, an experience enabling him to point the surest and quickest way to obtain results. This is surely needed in studying the violin, for its secrets are not for everyone to unravel. Mr. Kudisch's sympathetic personality, his ability to transmit professional knowledge, his deep earnestness and sincerity of purpose all combine to make him an ideal instructor.

Bolm Ballet and Little Symphony

A sixteen weeks' tour to and from the Pacific Coast has been a succession of triumphs for the Adolph Bolm Ballet and the Little Symphony, George Barrere, conductor. A fitting climax to the tour was the scheduled appearance on the night of Decoration Day in the charming garden amphitheater of the Sleepy Hollow Country Club at Scarborough, N. Y. The club grounds, usually private, were to be open to the public, and the proceeds of the performance turned over to the Ossining Hospital.

Ernest Davis Returns

Ernest Davis has returned from a successful appearance at the Hays (Kan.) Music Festival. The measure of his success can best be gauged by the fact that he was immediately reengaged. He also sang at the Lindsborg (Kan.) Festival and as a result is booked for a recital appearance there this fall. Among his other engagements in that vicinity are appearances at Salina and McPherson, Kansas.

Many Namara Dates Booked for Next Season

After her many notable concert and recital successes of this season, Marguerite Namara is more than ever in demand for engagements and re-engagements for next season. The latest date that has been booked for her in addition to the ones which have already been announced, is an appearance in early October in Watertown, N. Y., in joint recital with Cornelius Van Vliet, the cellist.

Graduating Exercises at Benjamin School

Jessamine Harrison-Irvine was in charge of the music for the graduating exercises of the class of 1921 of the Benjamin School for Girls at the Manhattan Congregational Church, New York, May 25. The school chorus was heard to advantage in several selections, and Rosita Jurick sang a vocal solo by Rimsky-Korsakoff.

Adelaide Fischer to Give New York Recital

Adelaide Fischer will give her own recital in New York early next fall. The soprano has not been heard in the metropolis during the past few years, but appeared successfully in concert at the Brooklyn Academy last winter and was urged to give a recital next October. Miss Fischer was one of the principal soloists at the recent Erie Festival.



HELEN TAS,

Photographed on board ship recently bound for Holland where she will spend the summer. May 1 the violinist was guest of honor at a dinner given by Mr. and Mrs. Willem Mengelberg, and sat at the head of the table, which was in the form of a "T." Next to her came Mr. Ovens, sponsor for the famous Concertgebouw Orchestra, the company being chosen from the elite of Amsterdam's musicians, among them Alexander Schmuller and his wife, Mme. Tas has been engaged as soloist with the Concertgebouw for an appearance in Amsterdam, also for next season with the New York Philharmonic Orchestra, Willem Mengelberg conducting.

Dutch Critic's Impression of Huberman

After a recent concert in Amsterdam, the critic of the *Telegraaf* wrote the following criticism of the playing of Bronislaw Huberman:

"He played like the rhapsodists of ancient legends, deeply moved, possessed by a whirlwind spirit. He whipped from his violin tones so thrilling and of such impulsive and fervid passion that we were held spellbound. At other times he had moments of lyric calm, uttering tender sounds which breathed like a zephyr over the strings. He had climaxes of hymning emotion in which his instrument sang as though filled with choirs of melody. In everything he was successful. His harmonies were biting and erosive, or tender and caressing in obedience to his will. His tone, which might be characterized as feverishly tempestuous, never overstepped the limits of pure beauty. He played with fantastic freedom, yet every note in its essential existence and in its significance was strictly accounted for. With all his gypsylike freedom and all his spontaneous inspiration, he combines the fullest technical mastery and the greatest accuracy. Among all the violinists one can cite none who is so completely an artist and, at the same time so completely a technician. He has obliterated all difference between the two."

Music at Philadelphia Church

The Walnut Street Presbyterian Church, Philadelphia, has a quartet choir consisting of Mildred Faas, soprano; Mabelle Addison, contralto; Bernard Poland, tenor, and Edward Smith, Jr., bass, with Henry Lukens as organist and musical director. At both morning and evening services the musical selections always are carefully selected. Recently at a morning service Miss Faas and Miss Addison sang a duet from Verdi's "Manzoni Requiem," while in the evening there were solos by Miss Addison and Mr. Poland.

Charles W. Clark in Fine Concert

Charles W. Clark, the eminent baritone of Chicago, gave a fine concert in conjunction with the Trio Aeolienne in Champaign, Ill., on May 14. It was the last of the Star Course Series and was deemed one of the biggest artistic events of the season. Mr. Clark has already a number of engagements booked for the coming season.

Victoria Boshko in Vienna

A card received by the *MUSICAL COURIER* from Victoria Boshko, the pianist, states that "Vienna is very interesting at present and many Americans are here. I leave soon for Budapest where I shall play."

EDITH SILANCE-SMITH

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NOTABLES AT ANNUAL CONVENTION OF THE MICHIGAN MUSIC TEACHERS' ASSOCIATION
Left to right: Charles Frederic Morse, president; Helen B. Rowe, past president; Mrs. H. W. Nichols, past president; E. V. Moore, president-elect; Mrs. Harry Winegarden, vice-president; Mrs. Norris R. Wentworth, president, Federation of Music Clubs; J. G. Cummings, secretary and treasurer.

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INTENSIVE TRAINING

By Oscar Hatch Hawley

Band Instructor, Camp Dodge, Ia., Fourth Division,
U. S. Army.

For many years it had been a hobby with me to have a music school under ideal conditions—such conditions as I conceived would produce the greatest results in the shortest time. First, I desired that every man in the school should attend every day and all day; that his whole thought and application should be given up to the study of music. Second, I desired that all the pupils in the school should be housed under one roof where they would be under observation all the time. I never expected these conditions to exist—and then, suddenly, they came about when the Band School of the Fourth Division was started.

The purpose of the Band School was twofold: To train musicians for army bands and to teach music to young men who had entered the army for the express purpose of studying music.

We organized our school in one of the very large welfare buildings which contained a good-sized auditorium and many small rooms. I laid down these general principles: Every pupil should practice two and a half hours daily by himself. All pupils, no matter what their state of progress, should have not less than one hour ensemble practice daily. Each pupil should have a class lesson of one hour every day. Each pupil should have one hour daily in class in the fundamentals of music, scale building, ear training, etc. There should be an ensemble of the entire school for one hour every day.

There were six assistant instructors and myself as teachers and we went at the work with a will to show what could be done with raw material in short time. Most of the men who entered the school were unfamiliar with instruments and knew nothing of music, but, under this system it was surprising to see the manner in which they progressed. From the beginning we played ensemble daily as per schedule, but, it must be admitted, the ensemble was a strangely incongruous mass of noise and in no way resembled music. But, little by little, tones began to appear and in about two weeks there were a dozen or fifteen boys who were advanced sufficiently to be put in a class by themselves and who could play simple chorals in such style that one could make out the tune and the harmony. In four weeks this group had been increased to twenty-eight and was playing a simple march and waltz. They also were attempting a very simple overture. The instrumentation at that time was substantially as follows: One flute, one Eb clarinet, three Bb clarinets, three solo cornets, two first cornets, four second and third cornets, four altos, three baritones, four trombones, three saxophones, two basses, one snare drum and one bass drum. This makes a total of thirty-two men and that is about the way it stood at the end of six weeks. The balance of the pupils were in two smaller classes of about fifteen each and did ensemble work fitted to their capabilities.

When the school had been running six weeks the great quadrennial conference of the M. E. Church met in Des Moines, twelve miles away, and the delegates began arriving at the school in bunches of thirty to fifty—giving the Army Vocational Schools the once over, as it were. When they visited our school I always made them a short address on the purpose of the school, its history, etc., and then played them a march and an overture. Both march and overture were simple but they were well played because we had drilled the first class in sections on those pieces until the sections could play their parts creditably. The visitors were invariably astounded at the progress of the boys and seemed loath to believe that they had been playing instruments and reading music only six weeks. During the following two weeks we had at least 500 visitors from all corners of the earth and I am willing to let them render a verdict on the progress of the band and the worth of the school to aspiring students.

At the end of three months the Band School of the Fourth Division had sixty-three pupils enrolled. But that does not represent all who had come to the Band School. Sixty-two pupils were dropped because they found the grind too hard or were lacking in musical intelligence. We find it to be a fact that men who are lacking in general education are lacking in ability to make much headway in music. A man who can not understand simple fractions

can not fathom rhythm. Even some who are good mathematicians seem unable to comprehend time values. We have one college graduate here who has so far been unable to play the simplest choral—and he has been at it eight weeks. But it is the exception that a man with a good education will not make rapid progress in music. On the other hand we find that the tortoise always makes his time-famed finish, and we have greater trials with the speedy hare than we ever have with his slow-witted brother.

From the progress made by our advanced band I believe we are easily able to predict that in a very little while this band will be in as good shape for concert and parade work as the average army band and far superior in every way to the average town band. Young men who stick to this school for the period of their enlistment—usually one year—will be able to leave secure in the knowledge that they are well equipped to sit in any professional band on the outside and play their part.

MONTREAL MUSICAL ACTIVITIES

Montreal, Canada, May 12, 1921.—Tito Ruffo was so enthusiastically received at his first concert in Montreal that directly he was engaged for another appearance here next autumn. The concert, which was held in Windsor Hall April 27, attracted a most enthusiastic and appreciative audience. Mr. Ruffo first sang the aria, "Patrie," by Paladilie; the "Largo al Factotum," Rossini; followed by "Serenade," Mozart; "Sei morta nelli vita mia," by Costa. Mr. Ruffo was generous with his encores, among which were "Tarentella," by Rossini; "Perjurier," of De Jada, and "Guitar Rico," by Soriano. He was assisted by Anna Fitzie, soprano, who was encored several times. The concert marked the entrance into the local managerial field of Stuart P. Dunlop.

Alberto Salvi, harpist and composer, gave a recital to an overflowing house at Windsor Hall, April 18, under the patronage of Chevalier G. Ricciardi, Royal Italian Consul General, and of Enrico Caruso. Salvi is a genius, and the audience gave him such applause as is rarely heard here. "Spring Song," by Grieg-Salvi; "Norwegian Ballad," by Poenitz, and the "Italian Serenade," by Salvi, were among the most delightful numbers of his well chosen program. The receipts of the concert were given by the manager, Louis H. Bourdon, to the Italian War Veterans' Association of Canada.

After an absence of over ten years, which he has passed in the United States and abroad, Emilio Renaud, a Canadian pianist, who gave a concert at His Majesty's Theater, April 10, was enthusiastically received by his old friends. Although he has lost some of the fire of youth, he has gained in technic. His program consisted of numbers by Chopin, Schumann, Paderewski, and Liszt. In his own transcription of Schubert's "Intermezzo," Mr. Renaud showed poetic feeling and love of melody. The closing number, Schumann's quintet for piano, op. 44, by Mr. Renaud, and the Chamberland quartet, proved to be most successful.

A successful concert was given April 12 in the Knights of Columbus Hall by three Montreal singers, artist pupils of Salvador Issaurel—Emile Gour, tenor; Dr. Louis Verschelden, baritone, and Germain Lefebvre, bass, with the assistance of Blanche Gontier, soprano, and Emile Chartier, violinist. Dr. Verschelden has a remarkably fine and well trained voice; his rendering of the "Air de Agamemnon," by Gluck, and three numbers by Rhene-Baton, deserves great praise. The concerted numbers were "Les Pecheurs de Parles" (duet), Bizet, Emile Gour-Dr. Louis Verschelden; "Trio du duel" ("Faust"), Gounod, Emile Gour-Dr. Louis Verschelden-Germain Lefebvre, and the sextet ("Lucia di Lammermoor"), Donizetti, all of which received well merited encores. Auguste Descaries was an efficient accompanist.

A joint recital by Ethel Denault, contralto, and Stanley Gardner, pianist, was held in the Ritz-Carlton, April 19. Miss Denault, a Canadian, is a young lady with a voice of ample range and richness, her high notes being exceptionally sweet. Her best numbers were "Come Raggio di sol," by Caldara; "Bergere Légère," by Weckerlin, and "The Cry of Rachel," by Salter. Mr. Gardner, as always, gave an interesting program of Chopin, Liszt, Bartok, Frank Bridge, and, by request, gave the "Rhapsodie Canadienne," by B. F. Poirier, the newly appointed organist of Notre Dame.

The first organ concert given by the Canadian College of Organists, Montreal Center (founded December, 1920), was



MINA DOLORES,

Soprano, who is closing a most successful concert season. In reviewing one of her appearances, the Philadelphia North American said: "With a singularly agreeable and well trained voice, rich in color and employed with much art, Miss Dolores combines the taste and intelligence of a true artist, and rare versatility." (Kubey-Rembrandt Studios, Phila.)

held in the Emmanuel Church on Saturday afternoon, April 2. It was well attended.

Six organists from as many city churches took part in the program, which is interesting as showing the feeling of cooperation and fellowship among the local musicians. Those taking part were: George Brewer, who played two numbers by Bach; W. A. Jones, who gave some by G. Merkel and by Guilmant; Pamphile Langlois, who gave "Basso Castinato," by B. F. Poirier, organist of Notre Dame; Harold Key, a number by Dvorak; J. E. F. Martin, numbers by Bonnet, Gray and Stanford, and lastly, Dr. Percival J. Illsley, who played the "Dead March" from "Saul," as a tribute of respect to the memory of J. D. Dussault, organist of Notre Dame, who died the previous day.

A choice program was given by the Chamberland String Quartet at the last concert of this season, held in the Ritz-Carlton, April 21. A quartet by Schumann came first on the program; the second number, quartet by Darius Milhaud, was delightfully rendered, as well as the septet, op. 20, by Beethoven, which minus the second violin and with the assistance of M. J. Moretti, clarinet; R. de Tupper, bassoon; M. L. Michiels, cornet, and M. H. Delcellier, bass, was interpreted in a manner which showed close attention to work.

The third and last recital of sonatas for violin and piano, by Saul Brant and George Brewer, took place in Channing Hall, April 20. The program consisted of sonatas by Handel, Emil Sjogren and Richard Strauss.

At most afternoon functions some musical program, usually given by local talent, is heard. At a reception held in the old Chateau de Ramezay, April 15, by the women's branch of the Antiquarian Society of Montreal, a program was given by two pupils of Salvatore Issaurel. Elsie Ives, soprano, sang "Aime moi Bergere," by Fevrier, as well as a duet, "Le Nil," by Leroux, which was rendered with Albert Cornelier, tenor.

An organ recital to inaugurate the new organ in the parish church at Lachim (a suburb of Montreal) was given April 7 by Auguste Descaries, a native of Lachine. His program consisted of Bach's prelude and fugue, "Ste. Anne;" Cesar Franck's "Fantasie et Finale;" Widor's toccata, and a melodie by Auguste Descaries.

An organ recital was given by Rolland Belleau in St. Viateur Church recently. His program consisted of works by Gigout, Widor, Merkel, Wolstenholme, Guilmant and others.

Benoit F. Poirier has been appointed to succeed the late J. D. Dussault as organist of Notre Dame Church.

In honor of the eighth anniversary of the opening of the Imperial Theater, another midnight concert was given by the regular orchestra of twenty-five musicians, augmented by twenty-five more from the other theaters of the city, under the able direction of Prof. J. J. Goulet. The hour chosen was because of the musicians being otherwise engaged during the day. The best number on the program was Rubinstein's suite, "Bal Costumi." Mary Baker, soprano, sang a few ballads, which she rendered in a pleasant and unaffected manner.

M. J. M.

Indianapolis Responds Warmly to Frieda Klink

Frieda Klink, whose name stands in the foremost rank of the younger singers who made their professional bow to the New York musical public this season, appeared May 20 in recital in Indianapolis, giving a full evening's program that, in the words of the Star, was "none too long for the revelation of her art." The fame of Miss Klink's successful appearance as one of the featured soloists at the New York Oratorio Society's Festival of Music at the Manhattan Opera House in New York had preceded her, with the result that the largest audience which had attended the Academy of Music concerts this season turned out to greet her with applause that led to many encores being given.

Scott's "To an Old Love" Featured

John Prindle Scott's ballad, "To An Old Love," is appearing frequently on concert programs. Frederick Southwick, the baritone, has been featuring this number at many recital appearances. This is also a standard number in the repertory of Mabel Garrison.

HAZEL MOORE

Soprano

A voice of extensive range, and ability to execute the most difficult passages with ease.—*New York Evening Sun*.

Miss Moore's animated delivery won great favor with her hearers and she was applauded with enthusiasm. We liked best of her offerings an expressive little song, not known to us, that she sang as added number.—*Cleveland Plain Dealer*.

Now booking—soloist with orchestras, for Women's Clubs, school and college courses.



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New York, N. Y.

ACROSS THE COUNTRY

Akron, Ohio. May 11, 1921.—Virginia Choate Pinner, soprano, who appeared in a farewell song recital at the armory, April 26, scored a distinct triumph. Mrs. Pinner has a sweet soprano voice with the freshness of youth and the fullness of maturity. Possessing also adequate interpretative powers she proved herself an able exponent of a program decidedly well chosen and varied in character. Each number was sung with ease and artistic finish delighting her hearers. Assisting in the program were Gregory Zwinitzky, violin soloist, and Katherine Bruot, at the piano. Mrs. Pinner is planning to leave early in the fall for New York to engage in concert and recital work throughout the winter. Her activities will be greatly missed in Akron's musical world, and in the community in general.

The demonstration program given by the grade school orchestra at Goodyear gym, April 22, was a musical celebration. There were nearly 300 youthful musicians seated on the main floor in the shape of a huge horseshoe. The particular star of the occasion was Stephen Popil, who played Schumann's "Traumerei" with artistic spirit. The Lincoln School band played during the intermission with considerable skill, under the direction of Chester Lebo. The teachers in the department of instrumental music are B. F. Stuber, Hazel Long, Florence Dye, E. R. Shisler, Lloyd Haines and Chester Lebo. Much credit is also due the following conductors: Rught Wright, of Clover School; Ruth Morris, of Howe School; Indra Bryant, of Lincoln School, and Pearl Miller, of Firestone Park School. The concert was given under the auspices of the Music League.

To an attentive audience of several hundred, the Good-year Male Chorus presented the second annual concert in the Goodyear Hall, April 24. The chorus, over forty voices strong, was well directed by Lou H. Gladwin, and Floyd R. Roderick was at the piano. The program was well balanced and showed careful preparation. Mr. Gladwin delighted with several solos, and O. P. Kidder's tenor voice once again pleased. Prof. Francesco B. De Leone was as usual at his best and his own compositions again met with undoubted approval. Another young violinist sprang into prominence when William Pfeiffer rendered three selections at the beginning of the second half of the program.

Under the direction of Mrs. T. A. Rees, the Mayflower Junior Music Club met at Portage Path school, Thursday afternoon, April 26, at which time the elimination of members for the music memory contest took place. Three girls handed in perfect papers. A number of prominent musicians aided Mrs. Rees in presenting an interesting program for the children, among whom were Phillip Riggs, Alpha Zimmerer, Alvira Grumer, Mrs. M. E. Pritchard and J. A. Bunde.

Ann Arbor, Mich.—(See letter on another page.)

Asheville, N. C., May 14, 1921.—Helen Pugh, young Asheville pianist, appeared in recital at the High School Auditorium this evening. The large audience was keenly appreciative of the artistic playing of the young lady who is only twelve years old. She has a facile technic; her breadth of tone was at times surprising, and the pianissimo passages were produced with a delicately caressing touch. The program, which included numbers from Beethoven, Chopin, Scarlatti, Grainger and Rachmaninoff, closed with the Mendelssohn concerto in G minor with the orchestral part played on the second piano by Mrs. Crosby Adams.

The Saturday Music Club held its annual meeting this afternoon, at which Mrs. O. C. Hamilton was elected president and Mrs. Chauncy Lawrence secretary. This organization, perhaps more than any other in the city, has been responsible for the musical development of Asheville during the past fifteen years. The organization will sponsor a series of artist concerts next season at popular prices.

Asheville musicians are expressing much gratification over the recognition which has come to one of Asheville's best known professionals. This is the appointment of Maurice Longhurst, organist of this city, as director of the School of Music of Dartmouth College. Mr. Longhurst will also be organist for the college, and will assume his new duties at an early date. For the past eight years he has been prominently identified with the musical life of Asheville, and his recitals at the Grove Park Inn, where he has been organist since coming here, have attracted attendance from many states. He has appeared in concert in many of the larger cities of the East. He has also served as organist of All Souls Church at Biltmore. This church was built by the late George W. Vanderbilt and equipped with one of the finest organs in the South. The singing here of the children's choir, which was trained by Mr. Longhurst, was recognized throughout the South as one of the finest examples of this type of church music.

The Aeolian Choir, Crosby Adams director, gave its final concert for the season last evening in the High School Auditorium. The program was marked by several request numbers. Among these was La Forge's "Flanders Requiem" which was most effectively rendered. The entire audience stood while it was being sung and the silence which followed showed the depth of the response to the music. Accompaniments were played by Mrs. Crosby Adams.

Baltimore, Md.—(See letter on another page.)

Bellingham, Wash.—(See "Music on the Pacific Slope.")

Bethlehem, Pa.—(See letter on another page.)

Boston, Mass.—(See letter on another page.)

Canton, Ohio. May 11, 1921.—The opening concert of the 1921-22 series of the People's Musical Course will be given October 3, by Edward Johnson, of the Chicago Opera

Association. The second number will be October 17, with Riccardo Martin, tenor, and Francis Ingram, contralto, also Chicago Opera artists; November 5, Rosa Raisa, soprano, and Giacomo Rimini, baritone; November 18, Olive Kline, soprano, and John Quine, baritone; December 19, Margaret D'Alvarez, contralto; Zoellner String Quartet assisted by Edna Swanson Ver Haar, contralto, January 16; Jascha Heifetz, violinist, January 31; March 18, eight Victor artists. All numbers will be presented in the city auditorium here which seats approximately 5,000. The People's Musical Course is fostered by the Canton Y. M. C. A.

Fritz Kreisler delighted an audience of 3,000 in the city auditorium on April 20. R. D. Smith was local manager for the concert which was presented under the auspices of the Musical Arts Society. It was the final concert of the year.

Organization of a choral society in Canton is progressing and at a recent meeting of interested singers, the nucleus of the society was formed. Musicians will affiliate with the big chorus for the purpose of studying some big oratorios and the fulfillment of their dreams is a gigantic musical festival.

A program of music by modern composers was given by members of the MacDowell club, April 20. Gladys Cook was leader for the afternoon. Included on the program were numbers by Mrs. Martin Boyer; Alice Rorbaugh, and Mrs. Harry McClain.

The younger pupils of Miss Jay McKinney gave an informal recital in the home of their teacher, May 6.

A concert was given May 6, at the City Auditorium by a chorus of 500 pupils of seventh and eighth grades of the public schools of Canton, and the McKinley High School band and orchestra, assisted by the Gloria Trumpeters of New York. The feature chorus was "Unfold Ye Portals" from Stainer's "Crucifixion" in which the Trumpeters and the boys of St. Paul's Episcopal Church choir took a prominent part. It was presented under the direction of Prof. William E. Straussner, local teacher of voice.

Columbus, Ohio.—(See letter on another page.)

Denver, Col.—(See letter on another page.)

Detroit, Mich.—(See letter on another page.)

Evansville, Ind., May 15, 1921.—All women interested in music are eligible for membership in the Evansville Women's Music Club, which was recently organized and which gives promise of becoming one of the most effectual among the musical societies in this vicinity. Meetings are to be held each month, with a program by local artists as the entertainment feature. An annual concert course is also among the plans announced. The election of officers was held at the first regular meeting, May 6, at the Hotel McCurdy. Mrs. George Clifford was chosen president; Mrs. W. H. McCurdy, vice-president; Mrs. Randolph Hurst, secretary; Lilly Waller House, treasurer. Members of the board of directors and committees for the year were also named at this meeting.

A beautiful program was given on Sunday afternoon, May 1, in memory of Prof. Milton Z. Tinker, director of music in the public schools of this city from 1869 to 1914. The concert was given at the Memorial Coliseum which was filled almost to capacity. A chorus of 400 children from the grade schools was heard in a group of songs, directed by Ada Bicking, supervisor. Prof. James R. Gillette, municipal organist, presented a group of numbers. Part three of the program was devoted to community singing led by Miss Bicking, and included some of the songs formerly taught by Prof. Tinker. The great pipe organ now in the coliseum was purchased through popular subscription, as a memorial to Prof. Tinker.

A successful concert was given by the Evansville Male Chorus, Walter Otto, director, May 2, at Zion's Hall. This society includes among its members a number of this city's most accomplished singers. An excellent program was given and was much enjoyed by the large audience. Mrs. Philip Knell, soprano, and Walter Otto, baritone, were heard as the soloists.

Fitchburg, Mass., May 13, 1921.—Fitchburg music lovers are watching with interest the career of Dorothy Parks, daughter of Mr. and Mrs. Robert S. Parks of this city. After five years of study in New York, Miss Parks made her debut in Fitchburg this season at a private recital at Wallace Hall when competent critics as well as her friends joined in predicting a brilliant future for this talented young artist. Miss Parks is the possessor of a soprano voice of much beauty and flexibility. At a subsequent recital, April 14, under the auspices of the Fortnightly Club, in Leominster, she showed herself capable of giving a full program in a manner that would reflect credit upon a much older artist.

The annual public service of the New England Chapter of the American Guild of Organists, was presented in Christ Episcopal Church May 4. The service was played by Mr. Peabody, with incidental numbers by John Hermann Loud, organist at the Park Street Church, Boston, and Gordon Sydne Brown of England, late sub-organist at Hereford Cathedral. Following the service, the visiting organists participated in a joint recital. The local members of the New England Chapter, in addition to Mr. Peabody, are Mabel E. Sheldon and Jessie F. Cogswell.

The Standish Male Quartet, assisted by Alma Rosengren, violin; Rosamund Wright, pianist, and Bertha MacDonough, entertainer, all of Boston, provided the program at the local observance, April 26, of the 102nd anniversary of Odd Fellows in America, local branches of that order joining as sponsors for the concert.

The Boston University Glee Club, of which C. H. Bailey and Charles Ruddy of this city are members, gave an excellent concert at the First Methodist Church May 12.

Mendelssohn's setting of "The Forty-second Psalm" was given an excellent rendition at Christ Episcopal Church May 1 under the direction of organist and chorister Herbert C. Peabody. An augmented choir was assisted by Mrs. Richard B. Lyon, soprano, as soloist.

Anna Dumais, an advanced piano pupil of Joseph H. Williams, appeared in recital at Wallace Hall, April 14. Her program of eighteen numbers was finely given throughout. Beatrice Reed, violinist, was the assisting artist and contributed materially to the attractiveness of the program.

Frederick L. Perry, of Leominster, soloist for several years in Fitchburg churches, has been achieving marked

success this season as a director of amateur and home talent musical and entertainment events. Among the recent events directed by Mr. Perry were a minstrel show given in Leominster City Hall, April 4, by the employees of one of the large industries of that city, and an "Old Folks" concert, by the members of the Leominster Odd Fellows and Degree of Rebekah April 29. Mr. Perry, who has been director and manager of "Ye Olde New England Choir" in Lyceum and Chautauqua circles for the past seven years, leaves soon for a tour which will take him through to the Pacific Coast.

William K. Morse, of Leominster, is the leader in a movement through which the ex-service men who are musicians are getting together and organizing a military band.

Rocco Pandisco, baritone, who has made rapid strides in the musical profession during the past few seasons, sailed in late April for Italy where he will continue his studies. He plans to study for two years at the Royal Conservatory at Naples, with prominent Italian teachers.

The Neptune Male Chorus of Gardner, one of the finest Swedish singing societies of the state, gave an excellent concert in this city, at the Swedish Lutheran Church, April 23. The assisting artists were Gustave Ellstrom, cellist, and Beatrice Green, reader.

John T. Frandila, a Finnish youth and student at the Fitchburg High School, is another local artist who is attracting attention. On May 12, he gave a violin recital at Saima Hall, assisted by his mother, Hulda Frandila, soprano. Selections by an instrumental quartet, including Joseph Scarano, violin; Clarence Kline, piano; Otto F. Fletchner, flute, and Walter F. Oxford, cello, opened and closed the program.

Joliet, Ill., May 1, 1921.—Under the auspices of the Clara Barton Guild of St. John's Universalist Church, a May Day program was rendered by Lois Davidson Lutz, piano; Mrs. Fletcher Ransom, soprano; Herman Ferber, cello, and Karl Schulz, violin, members of the Chicago Symphony Orchestra; and Theron Converse, organ. The program contained works by Arensky, Puccini, Sarasate, Godard, Amy Woodford Finden, Mrs. H. H. A. Beach, Popper and Franz Liszt.

Kansas City, Mo.—(See letter on another page.)

Lincoln, Neb.—(See letter on another page.)

Los Angeles, Cal.—(See "Music on the Pacific Slope.")

Louisville, Ky.—(See letter on another page.)

Miami, Fla., May 15, 1921.—Katherlyn Dungan's rich contralto voice was heard to advantage at the reception and musicale given at the residence of Mrs. W. H. Garratt. Mrs. Dungan's offerings included "My Task," Ashford; "Smilin' Through," Penn; "I Come to Thee," Caro Roma. Mrs. Claude Garrett presided at the piano.

John Rosser, violinist, delighted a host of music lovers when he took part in an impromptu program at the home of Mr. and Mrs. A. D. Penny. He was assisted by Gwendyl Osborne, contralto; Charles Craig, tenor, and Charles Sharman, baritone.

At the Parent-Teachers' Association, Kanute Felix, president of the Florida Conservatory of Music and Art, furnished the violin music. He was ably accompanied by Miss Norris, teacher of piano.

For the benefit of the building fund of the Stanton Memorial Baptist Church, an excellent program was rendered recently by Lucile Crudginton, Mrs. Frank Keene, and Mrs. Charles Coe.

Amy Rice Davis, pianist, and Gertrude Talbot Baker, organist, gave a joint recital in the White Temple, last Thursday. The program opened with a march by Guilmant. Percy Long, baritone, assisted with several fine solo numbers. He was accompanied by Eleanor Clark.

The pupils of Mrs. Thomas McAuliffe gave a piano recital before a capacity house last Saturday evening. The applause which followed each number was prolonged and hearty. Those taking part were Florie Mae MacDonald, Edna Peters, Viola Brown, Meriweather Hamilton, Dorothy Brown, Ada Kellum, Betty Bower, Sydney Marie Peters, Dorothy Roop, Cornelia Drake, Margaret Cox, Esther Vandegrift, Mary Drake, Bernadette McKinnon, Marion Shutt, Emma McCrimmon, Mary Catherine McAuliffe, Mrs. McAuliffe and Mrs. Eugene Romfh, teacher of voice and piano, who assisted in the quartets and duets.

Memphis, Tenn.—(See letter on another page.)

Minneapolis, Minn.—(See letter on another page.)

Philadelphia, Pa.—(See letter on another page.)

Pittsburgh, Pa.—(See letter on another page.)

Portland, Ore.—(See "Music on the Pacific Slope.")

San Francisco, Cal.—(See "Music on the Pacific Slope.")

Springfield, Mass.—(See letter on another page.)

Tacoma, Wash.—(See "Music on the Pacific Slope.")

Waterbury, Conn., May 11, 1921.—On April 15 an enjoyable organ recital was given at the First Congregational Church by Richard F. Donovan, formerly an organist at the Cathedral of St. John the Divine, New York, now musical director at Taft School, Watertown. He was assisted by Allan Carter, violinist, who played Rimsky-Korsakoff's "Hymn to the Sun." His program included selections from Handel, Rachmaninoff, Bairstow, Bonnet, Dethier and Widor.

The pupils of Robert F. Birt, musical director at St. Patrick's Church, gave a recital of vocal and instrumental music in Buckingham Hall, April 25.

The annual concert of the Masonic Choir, Arthur H. Turner, of Springfield, Mass., leader, was given in Buckingham Hall, on May 3, with Lucy Van de Mark as soloist, and Alice Lorenson and Grace Elliott as accompanists. The chorus work was especially fine in every respect, one number being "Spring Night," with soprano obligato and organ accompaniment by Sydney Webber, organist of Trinity Church, and another being Mr. Turner's own setting of "In Flanders Fields," composed while his own soldier son lay hovering between life and death.

Buck's cantata, "The Triumph of David," was given by the choir of the Second Congregational Church, May 1, as the closing of a series of forum services in this church on Sunday evenings. The organist, Harris Stanlee Bartlett, of Meriden, was assisted by Mrs. Sumner B. Coggeshall, violinist.

ALBERT DOWNING

Oratorio — TENOR — Concerts

Redpath—Summer 1921—Address, Cedar Rapids, Iowa. British Isles—Fall 1921—Migrom Concert Direction, 324 Regent Street, London. Available after January 1, 1922, for Oratorio in America. Toronto Oratorio "Elijah," 1920; Winnipeg Choral "Elijah" and "Hiawatha," 1921; etc.

BRESLAU, GERMANY

(Continued from page 6)

novelty, the oratorio-cantata, "Die Mutter" (The Mother), by Gerhard von Keussler of Hamburg. It was the second performance anywhere of this enormously difficult score and a splendid test for the efficiency both of the orchestra and the chorus. The work is written in a colorfully impressionistic yet powerful style to a text based on Scripture story and legends of the Virgin.

On a program of the Orchesterverein, the old master Bach had a first performance "anywhere;" Max Schneider, professor of musicology at the Breslau University, a special expert on Bach, had "retranslated" his concerto for two violins and string orchestra in D minor from the posterior arrangement for two pianos in C minor back into the original version, substituting an oboe for the second violin. Whoever knows the superficial opportunism with which the master made those later arrangements of his piano concerts, especially in this case, will approve of Schneider's task as truly in the spirit of the work and a highly commendable practice.

MANÉN AND MANA-ZUCCA, SPANIARDS.

There is, moreover, a deluge of recitals. I can mention a few names only. Among the violinists Bronislaw Huberman, who soon will tour America, and the Spaniard, Joan Manén, were the "matadors." Huberman for the first time gave a Breslau audience the opportunity to hear a work by Ottorino Respighi, whose sonata for violin and piano he played with his accompanist, while Manén, by playing an attractive little piece by Mana-Zucca, introduced this gifted young composer in this town of her native country. Mana-Zucca will indeed be interested to learn that some local critic hailed her as a new Spanish (man) composer. It is a curious thing about pseudonyms!

BRESLAU'S ENTERPRISING OPERA HOUSE.

The repertory of the Breslau Opera has been a very varied one, though after d'Albert's "Revolutionshochzeit" there were no premières of importance. The number of "revivals" is remarkable and shows the feverish activity under the management of the municipal Intendant, Wolde-mar Runge, and his chief conductor, Julius Prüwer. The latter could celebrate his twenty-fifth anniversary of kapellmeistership in Breslau. He is not old at that, as he began his musical career with six years. He was at first a pianistic "Wunderkind," enjoying the guidance of Liszt and Brahms, and later, when he turned to the kapellmeister métier, that of Hans Richter. Unlike Alfred Hertz and so many opera stars who left Breslau as soon as they began to harvest the fruits of their training here, he faithfully stuck to the place in spite of his triumphs with the Breslau ensemble in Russia, Hungary and elsewhere outside of Silesia, and thus won his international fame as operatic and symphonic conductor.

The most important local premières and revivals of this season so far have been Strauss' "Frau ohne Schatten," Humperdinck's "Königskinder," Schillings' "Mona Lisa," Smetana's "Verkauf Braut," Auber's "Mute of Portici," Mozart's "Don Giovanni" in the new arrangement by Max Kalbeck (far superior to that by Scheidemantel, now in use with some German opera houses), Lortzing's "Wildschutz," and Offenbach's "Tales of Hoffmann," to be followed soon by Schreker's "Schatzgräber."

Some of these revivals gave opportunity to very bold and mostly successful experiments in new stage settings. Since the time when I reported on the inefficiency of the chorus of the Stadttheater, there has been an enormous improvement, so that the general musical standard of the performances can be called a very high one. In fact, I know very few opera houses in Europe where the works of Wagner, Verdi and Auber, side by side, can be offered more satisfactorily than here. But it is feared that the Breslau Stadttheater will not be able to keep up with the present level in the future, as some of the best singers are leaving at the end of this season and cannot be adequately replaced.

DR. HEINRICH MÖLLER.

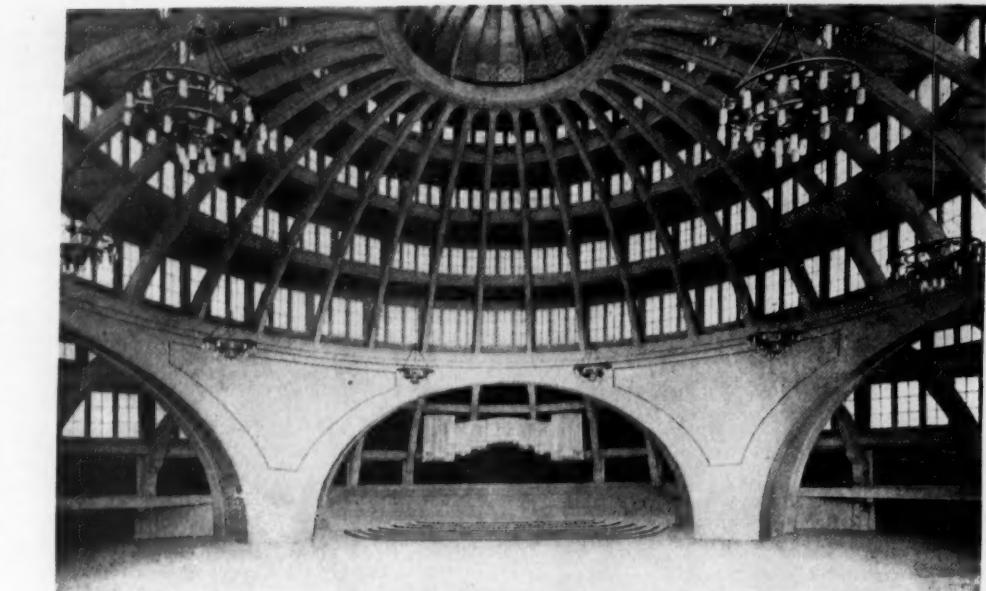
High Praise for Edgar Schofield

"Schofield shares honors with Farrar," so ran a headline in a recent edition of the Wilmington Evening Journal. "Bass-baritone thrilling, surprise of the evening," was Savannah's comment on the appearance of Schofield in that city in connection with the Geraldine Farrar spring concert tour. The Greensboro, N. C., Daily News wrote: "Edgar Schofield, unheralded, came into Greensboro's ken with a baritone of such richness and power as to startle the audience. He achieved the feat that in vaudeville is known as stopping the show." It was practically the same in all the ten Southern cities visited by the Farrar Company. In Raleigh, commenting on the smallness of the audience, the reviewer made the remark that should Edgar Schofield return to Raleigh again, it is unlikely that he would see as many vacant seats. "He has a magnificent reach of voice and shows admirable musicianship," was the remark in conclusion.

Hempel Sails to Sing Abroad

Frieda Hempel sailed on the Aquitania, May 24, to spend the summer in Europe, and during her stay will sing a special performance in San Sebastian before the King of Spain. Before beginning her engagements, the prima donna will do considerable climbing in the Alps, making her headquarters at St. Moritz.

In Copenhagen, she will have several appearances with the Tivoli Symphony Orchestra; there will be a concert in Ostend, and as guest prima donna, she will be heard on the Continent in "La Traviata" and other operas in which she is world famous. On a trip to Sweden, she will visit the places associated with the life of the Swedish Nightingale, whose memory she will honor the coming season in a series



CENTURY HALL, BRESLAU,
Showing the "largest cupola in the world."

of Jenny Lind Concerts. Before returning to New York in the fall, Miss Hempel has been invited to sing at the La Scala Opera House with Toscanini conducting.

Miss Hempel's husband, W. B. Kahn, will accompany her. Pitti, the Italian Spitz, she brought to America in her muff, embarks with her for his seventeenth trip across the ocean.

Cincinnati Conservatory Notes

At the Ohio State Music Teachers' Association, Mme. Marguerite Melville Liszewska was called upon to give a public lesson to the assembled Association and its friends. The lesson lasted four hours—two before and two after luncheon. The students who played for her and whom she criticized were all of a high order of studentship and advanced students. Many who were present stated that they could have sat and listened four hours longer. The illustrations that Mme. Liszewska gave were interspersed with personal reminiscences of the great Leschetizky, many of them never having been published.

Of great interest to the musical fraternity also is the fact that Lucile Wilkin, one of Mme. Liszewska's pupils, again won the prize at the piano competition, and Mary Louise Gale, of Indianapolis, daughter of Fard Gale, won the prize for violin playing. Miss Gale is one of Mr. Ysaye's very talented pupils.

One of last year's graduates from the Cincinnati Conservatory, pianoforte department, Violet Stallcup, won a scholarship for Fontainebleau, and sails in a short time.

Successful Klibansky Pupils

Ruth Pearcey, artist pupil of Sergei Klibansky, who is meeting with fine success on her Pacific coast tour, has been singing in the following towns: San Fernando, Monrovia, Orange, Torrance, Burbank, Santa Paula, Oxnard, Lompoc, Santa Maria, San Luis Obispo, Adascadero, Salinas, Paso Robles, King City, Pacific Grove, Santa Cruz, Gilroy, Holster, Centerville, Red Wood City, Newman, Visalia, Madora, Sonora, Jackson, Dixon, Auburn, Wapa, Woodland, Colusa, Willows, Corning, Red Bluff, Chico, Marysville, Loyton, Quincy, Westwood, Susanville, Alturas, Cedarville, Yreka, Cal.; Lakeview, Klamath Falls, and Medford, Ore.

Lottie Howell, whose singing at the Strand Theater in Albany was so well liked, has been engaged to sing in all the Strand theaters, and Miriam Steelman, another Klibansky pupil, is engaged as soprano soloist at the First Presbyterian Church, Trenton, N. J.

Mr. Klibansky gave three pupils' recitals in May at the Auditorium of the Y. M. C. A. and June 1 in Mt. Kisco, N. Y. On June 6 another recital will be given at the Institute of Applied Music.

Samoiloff Will Summer in South America

Rosa Raisa and Giacomo Rimini have invited the well known New York vocal teacher, Lazar S. Samoiloff, to go with them to Rio de Janeiro and Buenos Aires for the summer months. Mr. Samoiloff will sail in the middle of June for Rio de Janeiro, where he will join Mme. Raisa and Mr. Rimini, who leave Italy about the same time.

Mr. Samoiloff will return to New York in September, when he will reopen his Bel Canto Studios at Carnegie Hall for the season. Applications for lessons for next season should be made now.

During Mr. Samoiloff's absence, his assistant teachers, Rhoda Mintz and Lazar S. Weiner, will hold summer sessions at his studios.

Rosalie Miller Pleases in London Recital

Rosalie Miller, who sailed over a month ago for England, gave her first recital in London at Aeolian Hall on Wednesday afternoon, May 11. Her program consisted of songs by such composers as Gaveau, Solie, Marais, Rameau, Sacchini, Schumann, Brahms, Wolf-Ferrari, La Forge, Scott,

Trebarne and Hageman. According to reports which have come across the water, Miss Miller was in the best of voice and spirits and the audience was enthusiastic in its response while the criticisms from the daily press were most complimentary.

Marion Armstrong Closing Season

Marion Armstrong, the charming Scotch-Canadian soprano, has closed her season and is preparing for her summer vacation, which she will spend in her home in Western Canada. She will take a motor trip through the northern States and go as far as Nova Scotia. On her return in September she will stop at various big cities throughout Canada, when she will be heard in a number of important concerts, to be followed by engagements in and near New York.

Hans Hess Pupil Scores in Milwaukee

Alois Smrz, an artist pupil of Hans Hess, the widely known cellist of Chicago, recently appeared in recital in Bohemian Hall, Milwaukee, Wis., at which time he received the following press encomiums:

"Large audience greeted Alois Smrz, cellist, to listen to the lovely tones he draws from his cello. Smrz demonstrated what natural talent and good training can accomplish. He held the audience throughout his playing at rapt attention. That Mr. Smrz will reach the highest point in art is without a doubt. The large Bohemian Hall was filled to capacity."—The Domacost (Homelife).

"The playing of Alois Smrz, the young Bohemian cellist, did honor to his distinguished teacher, Hans Hess. His numbers were played with that intelligence born in people with great talent. The success of Alois Smrz is a further recommendation for Hans Hess' teaching."—The Cechoslovak.

Marie Dawson Morrell Records Soon Ready

The records which Marie Dawson Morrell, violinist, has made for the Vocalion and also for the Emerson Talking Machine Company will be released in June or July. Among the selections which she has recorded are "Souvenir," "Old Refrain," "Nobody Knows de Trouble I've Seen" and "Valse Bluette." Today, June 2, the violinist is scheduled to give a joint recital with Geoffrey O'Hara in Greenwood, Ind. One group of numbers on the program will be by American composers and include Mana-Zucca's "Novelette" and "Budjely," Arthur Bergh's "Evening" and Cecil Burleigh's "Perpetual Motion."

Mildred Graham Sings for Buddies' Carnival

Mildred Graham sang recently for the Buddies' Carnival, held in the 12th Infantry Armory in New York, and scored a decided success. The carnival was for the benefit of disabled soldiers. Francis Moore furnished artistic accompaniments for Miss Graham.

Paul Kochanski Scores in Paris

Paul Kochanski, violinist, who is to return to this country next season under the management of George Engles, repeated his New York success in Paris on May 6 appearing at the Serge Kussewitsky Festival of Russian Music. On this occasion Mr. Kochanski was heard in the second concerto of Glazounoff.

Van der Veer to Open Tuxedo Series

Nevada Van der Veer, before leaving for Lake George to take up her duties at the Miller-Van der Veer summer vocal school, is to open the series of private summer morning musicals given by Mr. Thayer, of Tuxedo Park, N. Y. These musicals are one of the features of the social season at this fashionable all year round resort.

MacKenzie to Sing Mana-Zucca Song

Tandie MacKenzie will sing "Spring Came With You" on his concert programs next season. Over thirty prominent artists have included this number of Mana-Zucca's on their programs and it promises to become very popular.

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ELLY NEY SPEAKS OF MUSIC AND HER COMING AMERICAN TOUR

Distinguished Pianist Is Interviewed Especially for the Musical Courier Prior to Her First Visit Here

Elly Ney sat in a deep cushioned window seat, a soft breeze from the open window ruffling her mop of short hair. One feels keenly the power—physical, spiritual and mental of this woman. Perhaps some of these qualities



ELLY NEY,
Pianist.

are an inheritance from the famous Marshal, her great uncle, who was called "Napoleon's bravest general."

The broad shoulders leaned easily against a silk pillow of deep magenta. One arm, with those marvelously supple fingers, lying along the sill, the other encircling a cushion of apple green. She wore a loose fitting robe of dark, though brilliant blue, without ornaments, her head thrown back with that intent look in the eyes so characteristic of her. Silhouetted against the pale sky she looked like some viking's daughter, glorious in her strength.

From far below came faintly the huddled noises of Paris, that city of dreams!

"These sounds—they become quite musical at times, n'est-ce-pas? One who is sensitive to such vibrations finds music in so many things, even the most commonplace. I am sure the many new noises produced by modern inventions have had a decided influence on modern music. O, no, not for a joke," seeing my expression of amusement, "I am much interested in the moderns and like to imagine what may eventually be produced with sound, or rather the vibrations which become sound to us through intricate brain changes. The combinations of vibrations are becoming more and more varied.

"Music to me has always been the expression of the deepest spiritual revelations, a something quite beyond technic and the ordinary phraseology of piano playing. It is that spiritual significance of all the old classicists which stirs me profoundly. They have 'an atmosphere' if you know what I mean. Their traditions have become a part of me. As a tiny child I took lessons of one of Clara Schumann's best pupils and I have grown up in that 'atmosphere.' Small wonder that my name is associated with Brahms, Beethoven, Chopin!"

"Speaking of technic. That is a necessity only as a means of giving greater scope to the imagination, because there must be no difficulties to hamper; simply as technic it is offensive to the artist. Practice is a necessity in acquiring the ability to express greatly, but not a constant pounding of the piano. Freshness and warmth are lost by such methods. One hour's practice with every force under concentrated control is worth three or four of monotonous repetitions.

"But there, we are not to talk always of music. It is of my tournée in America that you come to see me, is it not? America shows such a growth musically. Not only the broad interest in the art and the artist, but growth in ideas—genuinely creative. Some American compositions interest me greatly. We sail on September 24. My husband, Mr. Van Hoogstraaten, is going with me. I have many sensations in thinking of that country which I am to visit for the first time and there is a little feeling of apprehension. It is that uncertainty of the impression on the audience, for I have never reached a 'sufficient unto myself' attitude, but I look forward to many new friends."

One could not help thinking aloud of the recent ovations.

"If I am able to give any inspiration, that is a reward for everything. La vrai beauté est une chose très difficile, ma chère!"

Yes, "real beauty is a very difficult thing" and Elly Ney possesses some of the authentic beauty of life and gives it lavishly.

Spiwakowsky's London Concerts

Jascha Spiwakowsky, the young Russian pianist, who will make his American debut next January, is at present in London where he is giving a series of three piano recitals in Wigmore Hall. The programs which follow show his fine musicianship: May 2—Chaconne (Bach-Busoni), sonata in E flat, op. 81 (Beethoven), carnaval, op. 9 (Schu-

mann), ballade in G minor and bolero in A minor (Chopin), two études, "Gnomereigen" and "La Campanella" (Liszt); May 28 (Chopin-Liszt recital)—sonata in B flat minor, op. 35 (Chopin), ballade in F major, impromptu in A flat, polonaise in A flat (Chopin), sonata in B minor (Liszt), impromptu in F sharp, étude in G flat, op. 25, étude in G flat, op. 10 (Chopin), rhapsodie No. 6 (Liszt); June 18—chromatic fantasia and fugue (Bach), sonata in F minor, op. 5 (Brahms), Arabesque, Traumeswirren, Toccata (Schumann), Berceuse and "Revolutionary" étude (Chopin), "Dounka" (village scene) (Tschaikowsky), and "Islamey" (Oriental fantasia) (Balakireff).

Novaes Quizzed by U. P. Reporter

[The following interview with Miss Novaes was written by William J. Fagan, of the United Press Association, prior to her departure for Brazil.—Editor's Note.]

"My concert appearances in America have convinced me that not only are American audiences very friendly and appreciative, but that they are most critical at times, as well," stated Guiomar Novaes, the accomplished Brazilian pianist, in an interview granted exclusively to the United Press South American service in New York recently.

Through the good offices of Mr. Charlton, her American manager, Miss Novaes consented to an appointment upon her return to New York after an extended concert tour, which took her to many of America's great cities, including Boston, Philadelphia, Washington, Chicago, St. Louis, Detroit, Minneapolis, Cincinnati, and many others.

"When I first came to America at the invitation of Dr. J. C. Rodriguez, of the Jornal di Commercio, Rio de Janeiro, it was with the intention of remaining for but a few months' visit. But I found the United States and its people so attractive and interesting and the possibilities of hearing so many concerts and doing concert work so great, that I have returned many times. This is my sixth season in America and I trust that I may have many more opportunities of playing for American audiences."

Miss Novaes' popularity in the United States is attested in the fact that she has appeared thirty times this season, both in recital and as soloist with the great symphony orchestras, such as the Philharmonic Society of New York, the New York Symphony Orchestra and the orchestras in Boston, Chicago, Philadelphia, St. Louis and Detroit. According to Miss Novaes' own estimate, her total number of appearances in the United States is one hundred and eighty-five. Within the last three weeks, she has appeared in New York three times—her final piano recital and as soloist with the National Symphony Orchestra and the Flonzaley Quartet.

Asked her opinion of American popular music—"jazz"—Miss Novaes said: "I think it is quite characteristic of the Americans. However, it is of no musical value whatever. Some of the pieces are pleasing when they are first heard, but after that—it is terrible! This 'jazz' becomes so tiresome. It and classical music are in entirely different spheres. In a Beethoven sonata, for instance, new beauties are found on each repetition, but 'jazz' — —!" She finished her sentence with another eloquent gesture, which told more than could mere words.

"In regard to Mary Garden, I am very pleased that she is the new director of the Chicago Opera Association. Speaking professionally—I do not know her personally—I hope she succeeds in her executive position as she has succeeded artistically. It will mean much to women to have one of their sex at the head of such a great opera company."

"It was with sincere regret," she continued, "that I read Mr. Paderewski's announcement that he has retired from the concert stage. The world has lost a great artist and I am sure, my regret is shared by all those who have been privileged to know his great work."

The correspondent then asked if it were true that Miss

Novaes was returning to Brazil with the intention of becoming a bride. She smiled, then answered:

"I knew that you would ask that question. It is true. I sail for Brazil in April, after playing in Chicago, and will be married to Señor Octavio Pinto, of São Paulo, my birthplace. Señor Pinto is an engineer, but also very musical, having composed several songs and piano pieces."

Miss Novaes concluded by giving a short summary of her interesting career. She studied in Brazil with Luigi Chiafarelli and afterwards with Isidor Philipp in the Conservatoire at Paris, making her first concert appearance in São Paulo, her home city. Her tours have taken her throughout Europe and the two Americas.

Hein Pupil Engaged for Metropolitan

Viola Philo, whose particularly brilliant and full soprano voice and handsome blonde personality has been fre-



Bangs Photo

VIOLA PHILO.

quently mentioned in the MUSICAL COURIER, is one of the few young American singers engaged by Manager Gatti-Casazza for the Metropolitan Opera Company next season. Miss Philo has studied two years with Carl Hein at the New York American Conservatory of Music, and has sung in various concerts under his direction. She gives promise of a prominent place in the roster of the Metropolitan Opera House singers. Other Hein pupils are prominent in concert church and comic opera companies reflecting the excellence of their training under Mr. Hein.

Marie Zendt Sings "Heart Call"

At the eleventh annual music festival of the State Teachers' College, Kirksville, Ill., the soloists were Marie Sidenius Zendt, soprano; Charles Edwin Lutton, bass-baritone, and P. G. Anton, cellist. One of Mrs. Zendt's most successful songs was Frederick W. Vanderpool's "The Heart Call."



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New York

GUY MAIER STRICKEN ILL ON WAY TO HIS WEDDING

Celebrated Pianist, Victim of Overwork, Falls Unconscious in Depot On His Way to New York to Be Married, But Is Recovering—Perkins Institute for the Blind Gives Concert—McCormack Raises \$23,000 for Irish Relief—Artists Aid Center Fund

PERKINS INSTITUTE FOR THE BLIND.

Boston, Mass., May 28, 1921.—Friday evening, May 27, at Jordan Hall, an interesting concert was given by the choir of the Perkins Institution and Massachusetts School for the Blind, assisted by the orchestra of the New England Conservatory of Music. The program was as follows: "Land-sighting," Grieg-Spicer; "Three Pictures (from the 'Tower of Babel')," Anton Rubinstein; "With Verdure Clad" (aria from "The Creation"), Haydn; "The Elfhorns" (chorus a cappella), Frederick Field Bullard; "A Red, Red Rose" (part-song a cappella), Henry K. Hadley; "Chorus of Bacchantes" (from "Philemon and Baucis"), Gounod; allegro from the sixth organ symphony, Widor; "Chorus of Homage," Wilhelm Gericke; "The Nights o' Spring" (a madrigal for mixed voices), Frances McCollin; "The Night Has a Thousand Eyes" (violin obligato), E. Nevin; "The De'il's Awai'" (chorus a cappella), Eric de Lamarter, and "Fair Ellen" (a cantata for mixed chorus and orchestra with soprano and baritone solos), Max Bruch. The soloists were Edith Matthews, soprano; Tom Williams, baritone; Malcolm Cobb, organist, and Edwin L. Gardiner, who conducted.

The music of this program is embossed in the Braille System and was read by the sense of touch and committed to memory by the members of the choir. The chorus of over one hundred voices showed evidence of careful drilling, the attacks were sharp and convincing, the shading excellently well done. Miss Matthews, in her solo from "The Creation," showed a voice of good quality, sufficient power, and sang in a very acceptable manner. If she can devote the length of time to study which is absolutely necessary for success, she will undoubtedly make a good name for herself. Mr. Williams has a voice of fine quality, an excellent sense of rhythm, and gave a satisfactory performance of the work committed to him. The allegro from the Widor symphony by Mr. Cobb showed a clear understanding of the composition and an intimate knowledge of registration. Mr. Gardiner deserves much praise for his clear beat and the labor he must have devoted to the instruction of the chorus.

GUY MAIER STRICKEN.

Guy Maier, the well known pianist, was seized with a fainting spell in the Back Bay Station here on May 25, as he was about to board a train for New York. He was removed to the City Hospital where he recovered consciousness almost immediately. Lee Pattison, with whom he is associated in recitals for two pianos, was in New York at the time but came at once to Boston. The doctors attribute Mr. Maier's sudden attack to the strenuous season through which he has passed. Mr. Pattison returned to New York on Tuesday last as Mr. Maier was much improved and had been able to sit up the previous day. On account of the illness of the bridegroom-elect the marriage of Mr. Maier and Lois Auten Warner, daughter of Mr. and Mrs. Charles Henry Warner, of Fall River, Mass., which was to have taken place at the Church of the Holy Communion, New York, on June 1, was postponed. They will be married as soon as Mr. Maier is able to leave the hospital, and the couple will spend their honeymoon quietly in Maine, instead of in Europe as had been originally planned. They had been booked to sail for Havre on the steamship *Lafayette* on June 4.

AN INTERESTING MUSICALE.

Fred Tillotson, artist-pupil of Henrich Gebhard, was heard in the following program on Sunday afternoon, May 22, at the home of Helen Hood, 22 Borland street, Longwood: Prelude in G minor; Rachmaninoff; nocturne, C sharp minor, waltz, op. 64, No. 3, Chopin; czardas, McDowell; "Love Poem," Gebhard; "En Courant," Goddard; rhapsodie, No. 13, Liszt, and concerto No. 4, D. minor, Rubinstei.

In spite of the unseasonable heat, a distinguished audience (among whom were Emil Mollenhauer, Harrison Keller, Clayton Johns, Richard Platt and other music lovers and society people) was present. Mr. Tillotson played brilliantly, as was to be expected from a pupil of Mr. Gebhard, and he was obliged to give several encores.

THE "POP" CONCERTS.

S. R. O. signs have been in evidence at the Symphony Hall "Pops" for the past week. Tuesday evening, May 24, was Simmons College night and several choruses were given by the Glee Club. Thursday, May 26, was Roxbury

Latin School night, march, "Old Roxbury," by the late Max Zach, being the first number on the program. Friday night, May 27, was Radcliffe night. Choral pieces by the Radcliffe Club Chorus and the Radcliffe Choral Society (conductor, Dr. Archibald T. Davison) gave much pleasure to the large audience. Laura Littlefield, class of 1904, gave a delightful rendering of "Depuis le Jour," by Charpentier, and responded to the imperious demand of the assembly of alumni and friends by a splendid performance of the "Bird Song" from "Pagliacci." Agide Jacchia and his orchestra played the accompaniment for Mrs. Littlefield "con amore."

ARTISTS AID CENTER FUND.

Thursday evening, May 26, at Jordan Hall, a concert was given under the auspices of the Coleridge-Taylor Association, Clarence Cameron White, president, by R. Augustus Lawson, pianist; William H. Richardson, baritone, and Maud Cumey Hare, accompanist. Mr. Lawson played these pieces: Andante, Beethoven; etude, Arensky; concert etude, op. 36, McDowell; impromptu, Schubert; gavotte, op. 49, No. 3, Glazounoff; etude, op. 10, No. 5, and ballade, op. 47, Chopin; romance, Sibelius; "Negro Dance," Scott; "Hark, Hark, the Lark," Schubert-Liszt; "Clair de Lune," Debussy, and valse, E major, Moszkowski. Mr. Richardson's selections were as follows: "L'Heure Exquise," Hahn; "Fleeting Vision" from "Herodiade," Massenet; "Until," Coleridge-Taylor; "Go Not, Happy Day," F. Bridge, and "Two Roses," Gilberte. Mr. Lawson has good technic, an agreeable touch and a firm control of dynamic gradations. His tone is warm, strength sufficient in stormy passages, while the limitations of the piano are recognized and respected. Mr. Richardson has a virile and beautiful voice. He sang artistically and gave significance to the music as expressed by the poet. The skilful use of the mezzo voce gave much pleasure to the audience. Mrs. Hare was excellent as accompanist.

The purpose of the concert was to raise funds for the establishment in Boston of a Music Center for the use of the numerous students who come to Boston each year for study.

MCCORMACK IN RELIEF CONCERT.

A large audience heard John McCormack, assisted by Lily Meagher, soprano, in a concert at the Boston Opera House, Sunday afternoon, May 22. Mr. McCormack sang the following: "O, Sleep, Why Dost Thou Leave Me?" "The Poor Irish Lad," "Omnia mai fu" (largo), Handel; "When Night Descends," Rachmaninoff; "A Fairy Story by the Fire," Merikanto; "Triste ritorno," Barthelemy; "The Bard of Armagh," arranged by Hughes; "The Light of the Moon," arranged by Hughes; "Una Baum," arranged by Hardebeck; "She Is Far From the Land," Lambert; "When the Dew Is Falling," Schneider, and "The Lord Is My Light," Allitsen. Miss Meagher sang the following: "O, Mio Babbino Caro," "Valzer di Musetta," Puccini; Bendeemer's "Stream," arranged by Scott Gatty; "Kitty of Cole-raine," arranged by Charles Baptie, and "The Harp that Once," arranged by Hardbeck.

This was Mr. McCormack's first appearance in Boston this year, and also his last concert of the season. He was in excellent voice and humor, being unusually generous in his encores. The famous tenor caused a laugh when in the midst of the rollicking "Molly Branigan," he was obliged to stop and explain that he had forgotten the words. Miss Meagher's voice was at its best in her simpler songs. Edwin Schneider was a sympathetic and helpful accompanist and was compelled to acknowledge the applause following Mr. McCormack's singing of his song, "When the Dew Is Falling." Nearly \$23,000 was raised for the benefit of the Irish Relief Fund.

BRADFORD ACADEMY MUSIC FACULTY IN CONCERT.

The music faculty of Bradford Academy gave a concert in Jordan Hall Monday afternoon, May 2, for the profit of the endowment fund of that school. The following well known artists took part: Laura Littlefield, soprano; Marie Nichols, violinist; Alfred Holy, harpist; Frederick Johnson, organist; Georges Miquelle, cellist, and Harrison Potter, pianist. A well arranged program comprised a prelude for violin, cello, harp and organ by Damrosch; cello pieces by Haydn and Dunkler; piano numbers by MacDowell and Debussy; a romance for violin, cello, harp and organ by Matthews; songs of Haydn, Sibelius and Henschel; violin pieces by Babisch, Grasse and Burleigh; organ numbers by Franck and Widor; a harp solo by Holy,

and the "Agnus Dei" of Bizet for soprano, violin, harp and organ. Bradford Academy is indeed highly fortunate to number such admirably equipped musicians, artists and teachers in its faculty.

Ruth Clug Sails for Europe

Ruth Clug, the young New York pianist from the artist class of Clarence Adler, sailed on the S. S. Rotterdam, May 21, to spend eighteen months in Germany, England and France. While abroad she will do considerable concertizing.



Photo © Underwood & Underwood

RUTH CLUG,
Pianist.

returning to the States in the fall of 1922 for an American tour.

It will be remembered that Miss Clug's successful debut at Aeolian Hall in October was an outstanding feature of a crowded musical season. Miss Clug has been a pupil of Clarence Adler during the past five and a half years.

The accompanying photograph of Ruth Clug was recently received by Mr. Adler with the following inscription:

May 16, 1921.

To Clarence Adler, my dear friend and a great teacher. May he continue to hold up the torch of knowledge to a long and worthy line of pupils as wonderfully and thoroughly as he did for me.

(Signed) RUTH CLUG.

Easton Engaged for Biltmore

Florence Easton is to appear next season as soloist at one of the Hotel Biltmore Friday Morning Musicales in New York. Miss Easton sailed for Europe last week to be gone till Fall. Some of the more important concert dates she will fill on her return and before the opening of the opera season, are in Columbus, O., Toledo, O., Indianapolis, Ind., Cleveland, O., Ithaca, N. Y., and two appearances as soloist with the New York Symphony Orchestra under Walter Damrosch.

Liszniwska Pupil in Recital

Blanche Myers, who comes from North Dakota and is a pupil of Margaret Melville Liszniwska at the Cincinnati Conservatory of Music, gave a recital at the latter place on May 16 which won her decided success and reflected great credit upon the work of her teacher. Miss Myers' program was an ambitious one, including the Bach D'Albert organ prelude and fugue, Beethoven's sonata, op. 111, Paderewski's theme with variations, and groups by Brahms and Chopin. She acquitted herself with distinction both from the technical and musical standpoint.

Theodore Van Yorx to Teach All Summer

Theodore Van Yorx, well-known vocal maestro, will teach all summer at his New York studio, 22 West 39th street. Mr. Van Yorx's experience as artist and teacher for twenty-five years eminently fits him to be of material aid to singers in all branches of the art.

Claussen Opens the Evanston Festival

Julia Claussen, the mezzo soprano of the Metropolitan Opera Company, had the distinction of opening the Evanston, Ill., Festival, May 24, with the New York Philharmonic Orchestra under Bodanzky. Her numbers included the "Mon coeur a ta voix" aria from "Samson et Delila," the "Love Death" from "Tristan and Isolde" in English and encores with orchestral accompaniment.

Concert Given at Public School 64

On Saturday evening, June 18, there will be a concert held in the auditorium of Public School No. 64, Tenth street and Avenue B. The artists will be Caroline Pulliam, coloratura soprano, who recently returned from South America, and a number of young artists from the Frank La Forge studios.

Schirmer to Publish Mirovitch Compositions

G. Schirmer, Inc., will publish new compositions by the Russian pianist, Alfred Mirovitch. They were first heard here at the recitals given by Mr. Mirovitch in this city during the last season. The titles are "Spring Song" and "Minuet."

Cyril Scott Weds

On May 11, Cyril Scott, the English composer who was here last season, was married at the Harrow-road register office, London, to Rose Laure Allatini, a novelist.



M. MIGUEL
NICASTRO,

The conductor and violinist, who is winning much praise for himself on a two months' tour of Cuba, Central and South America. He will be heard as violin soloist and conductor in the United States next season.



MUSIC AND PUBLIC EDUCATION

By GEORGE H. GARTLAN

Director of Music in the Public Schools of New York City

THE PSYCHOLOGY A SUPERVISOR OF MUSIC SHOULD KNOW

Prof. Henry G. Moore, of Dartmouth, Discusses This Very Important Topic Before the Eastern Music Supervisors' Conference

This is the main part of the address given by Prof. Moore at the Eastern Music Supervisors' Conference, in Boston, May 4, 1921. The MUSICAL COURIER, through its column "Music and Public Education" has constantly urged that supervisors of school music should not only be trained musicians, but also trained teachers. We have not only advocated this, but also pointed out the way to accomplish a definite result. The following article by Prof. Moore tells in as fine a way as can be told, the need for psychology in school music teaching. There is considerable food for reflection in the following text, and we record with interest that Prof. Moore's speech was the outstanding feature of the convention. In the article next week we shall discuss this subject from the standpoint of its direct effect on school teachers.

* * *

"It is a curious fact that one meets few supervisors of music whose work has not been either very successful or decidedly unsuccessful. In this department of teaching there seems to be no halfway ground, no middling degree of success. The effectiveness of the teacher of history or of English may vary anywhere from 100 per cent, down to zero. But musical instruction in the schools tends, as a rule, to be rated either very high or very low. It is either acknowledged as one of the most valuable parts of school work or it is accounted as a demoralizing influence. The reasons for this striking difference between musical instruction and other forms of teaching are psychological.

"In the first place, the pupils in school music tend to form a crowd rather than a mere class. The closely concerted nature of their work and the lack of individual responsibility in performance tend to create the psychological conditions of crowd mindedness. The boy reciting in history thinks of himself conspicuously as an individual; the same boy singing in a school chorus easily shuffles off his individuality and becomes one of a gang. Now, the supervisor who faces this constant tendency in his teaching must frankly become a mob psychologist. The laws of crowd psychology are laws by which he must govern every detail of his work.

GETTING ATTENTION.

"The thing that every successful crowd leader considers first and most carefully is the attention of his audience. A tremendously successful public speaker, when asked recently if he could analyze the secret of his success with crowds, said: 'First, I get their attention; second, I hold it, and third, I continue to hold it. If I have to take off my collar, I must hold their attention.'

"Experiments in psychology have brought out clearly some very striking limitations of the power of attention, some of which are frequently violated by those who let their crowd get away with them. For instance, it has been shown experimentally that attention reaches its maximum height just about two seconds after the impression is made on eye or ear. This interval of two seconds is the time required for the accommodation of attention. Any longer or shorter interval of preparation means an inefficient adjustment. The golfer who addresses his golf ball for eight or ten seconds each time before hitting it usually goes home in a bad temper; the starter of a race who holds his men on their marks for four or five seconds usually pulls some runner off his mark, and the singing teacher who asks a class to repeat a phrase one second after he has sung it will get a more ragged response than if she had allowed exactly two seconds for accommodation. A succession of ragged responses means a break in the rapport between leader and followers and therefore a greater susceptibility to disorder on their part. Hence the director of music who is interested in keeping the purchase on the attention of his singers will spare no pains to make their responses easier by virtue of an exact allowance for accommodation.

ANOTHER EXPERIMENTAL FACT.

"Another experimental fact is that the maximum efficiency of attention to any one impression can last but a few seconds. It comes and goes rhythmically in waves, so that we cannot ordinarily attend clearly to anything that does not change in some way every few seconds. Now, the musical devices of rhythm, accent and rests are admirably adapted to conform to this characteristic of attention. Real music, sympathetically interpreted, meets this requirement so well that it has been recognized for centuries as one of the most powerful means for preparing a crowd to be hypnotized by a leader. Not so the mechanical piano player or the five finger exercise. These lack just the throb and pulse with which music weaves its spell. By the same token the supervisor who fails to make full use of the unique musical aids to attention, who allows melody to deteriorate into a do-mi-sol exercise soon finds the strain on attention approaching the breaking point. The distasteful monotony which is popularly associated with the word "sing-song" points out a constant source of danger in the group use of musical notation. Personally I believe that the teaching of the reading of notes ought as far as possible to be done individually, in order that the work of the group may be freed as much as possible from circumstances that put an especial strain on attention.

OVERHEAD SHOOTING.

"Small wonder that the person who isn't constantly adjusting himself to the range of attention of his audience is likely at any moment to begin shooting over their heads. And the kind of crowd leader who needs more than anyone else to have his range finding tables accurately in mind is the musical leader. He can keep the best crowd control only

so long as the phrases and periods of the music chosen correspond naturally to the limited range of attention of the average person in his crowd. No music has been so satisfactorily tested in this respect as has folk music. In the enduring folk songs we have the best conceivable guarantee of the psychological suitability of material.

"We have been considering some of the general limitations of the different types of attention. Psychologists generally distinguish three types of attention—*involuntary*, *voluntary* and *nonvoluntary*, or *spontaneous* attention. Each type has its particular value and its special limitations.

"The first type—*involuntary* attention—is the kind that we give in spite of ourselves, as when a clap of thunder makes us drop what we are doing and take notice. It may be caused by a very intense stimulus, such as a bright light or a loud sound, or by a moving stimulus, such as a moving handkerchief, or by any novel or strange object, such as a new style of dress. When a teacher is faced with a group that does not want to attend, it is imperative that he make use of some device of *involuntary* attention. He may raise his voice, he may move about the room, or point to strikingly large writing on the blackboard or chart, or display some new kind of object, according as his originality and opportunities allow. These methods guarantee a certain amount of attention for the reason that they have an important connection with the past biological experience of the race. The only animals which have survived have been the ones that have been keenly alive to all kinds of danger signals. Things that are large, noisy, moving or strange are almost invariably more probable sources of danger than things that are small, quiet, still or familiar. The very fact that an animal is alive today is practically a guarantee that it can hardly keep from giving heed to the possible dangerous features of its environment. We know, therefore, that a repertory of *involuntary* appeals will work with a crowd at least once. But the weakness in all such appeals lies in the quickness with which we get used to them. As soon as the possibility of danger is eliminated the thing ceases to have any hold. Thus the noise of the elevated train, the brightness of street lights, the shouting and gesticulation of a speaker soon ceases to affect us any more than the pressure of our clothing—and the leader who continues to stress any such appeal after it has lost its point only renders himself ridiculous and cheap by continuing to cry wolf. The value of *involuntary* attention in any instruction is in overcoming inertia at the beginning of a period or in turning the tide at any critical moment. Its further use is likely to prove more of a liability than an asset.

SECOND TYPE OF ATTENTION.

"The second type of attention is *voluntary* attention—the

kind that we force ourselves through determined effort to give to something that is uninteresting in itself. It is attention through a sense of duty or obedience to an authority that we respect. While its moral value in individual discipline is high, its educational use with crowds is generally limited to brief moments. We may command a class, like a company of soldiers, to stand at attention, but unless we follow up the command with something of interest they will either turn into wooden images or else break out into restlessness. As William Jones said, 'There is no such thing as voluntary attention sustained for more than a few seconds at a time.' The supervisor of music will occasionally have to turn into an army or police officer, but it can be done successfully only for very brief intervals. In the long run the policeman and the hawker are equally futile as attention getters.

"The third type—the *nonvoluntary* or *spontaneous* attention—is the kind that we give to a subject that interests us. In this case our attention seems to be held not by our own determination or by any catchpenny devices of a leader, but by the development of the topic before us. This kind of attention is easy enough whenever the subject before us corresponds to some native talent or special ability. For pupils who are musically talented the problem of interest is mainly solved by an orderly development of musical material. For those who are not, the problem becomes that of deriving interest through special motivation. By motivation I mean the creating of interest in a type of associating it with one of the fundamental instincts. For example, a man may not have the slightest original interest in the stock market, but the day that he invests a few hundred dollars his instinct of acquisition is enlisted, and he finds the market page of the newspaper of absorbing interest. He may not have the slightest original interest in European geography, but let his son be sent to the front in France and his parental instinct will drive him to pore over every detail of the map. Furthermore, if we can motivate any topic long enough it will itself become a permanently interesting thing. No

(Continued on page 46)

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HERMAN DEVRIES MADE DIRECTOR OF CHICAGO'S NEW FRENCH THEATER

Music Composers' Corporation of New York Accepts Carol Robinson Compositions—Notre Dame University Glee Club to Sing—Studio Activities—College and Conservatory Notes

Chicago, Ill., May 29, 1921.—The Music Composers' Corporation of New York has just accepted four of the new piano compositions of Carol Robinson, pianist and composer, and these will later be played by her in Carnegie Hall.

At the final program of the Lake View Musical Society of Chicago, Miss Robinson played a group of her own writings, and four of her songs were heard to splendid advantage.

STURKOW-RYDEN'S PUPILS HEARD.

Last Saturday afternoon a number of Mme. Sturkow-Ryder's students finished their thirtieth studio program, pleasing a goodly audience with their splendid playing. Those taking part were: Ruth Lachritz, Silda Brasnick, Ethel Stern, Graham Van Ness, Mary O'Gallagher, Sophie Shapiro, Agnes Rinehart, Janet Friday, Francis Todd, Eugenia McShane, Marjorie Black, Edna Russell, Elizabeth Brasnick and Sobina Soffer, all of whom did themselves as well as their eminent teacher credit through the uniform excellence of their work.

HERMAN DEVRIES MADE DIRECTOR OF NEW FRENCH THEATRE.

Herman Devries, the eminent vocal authority and widely read critic of the Chicago American, has been made director of the new French Modern Theater of Chicago, assuming his duties at once. The theater has the support of Chicago's most prominent citizens, and under Mr. Devries' expert direction it should be the leading institution for the presentation of French drama in the United States. For a part of its first season, beginning next October, sixteen performances will be given. Mercedes Devries-Schmit, daughter of Mr. Devries, will be the general stage director.

CLEVELAND BOHNET'S PUPILS IN RECITAL.

A delightful program, well played, was presented on Saturday evening, May 21, by pupils of Cleveland Bohnet at the American Conservatory Recital Hall. The number of Mr. Bohnet's pupils heard throughout the season showed the result of splendid training and reflected credit upon

Mr. Bohnet as a most efficient mentor. Last Saturday's recital was no exception to the rule and Janet Gordon, Evelyn Cohen, Harriet Brown, Julia Waxman, George Hruschke, Rena Cohen, Harold Claus, Ida Markin, Margaret Roehler, Edwin Bauman, Clara Lyden, Adelaide Jones, Helen Pollenz and Esther Arneson showed themselves splendid exponents of the Bohnet instruction.

NOTRE DAME GLEE CLUB TO SING HERE.

One of the most interesting events to occur at the closing of the current musical season will be the appearance of the Glee Club of the Notre Dame University, a chorus of picked voices under the direction of John J. Becker, at the Aryan Grotto, on Saturday evening, June 4. In addition to the ensemble numbers, there will be violin and vocal solos and specialties by Messrs. Lally, Casasanta, Denny, O'Keefe, Manion, Bowden and Fischer.

SUCCESSFUL MANAGERS.

Louise Qualey, who has under her management Carol Robinson, pianist; Ethel Jones, mezzo, and Sybil Comer, soprano, has done especially good work for these artists, and public acknowledgment is deemed necessary, as when managers do good work they should be as much praised as they should be denounced when their main object is to take money from artists and give nothing in return. Other successful manager this season have been Harry and Arthur Culbertson, who, although having a New York office, are not regarded as New York or Chicago managers, but as heads of a national enterprise. The same remark applies also to Miss Qualey.

DADDI WINS SUCCESS IN NEW YORK.

Betty Ruffner, soprano, pupil of Francesco Daddi, sang recently in New York at Cooper Union College. Mrs. Ruffner met with much success, and was compelled to add several encores to satisfy a most enthusiastic audience.

CHICAGO MUSICAL COLLEGE NOTES.

The final contests for the prizes of \$300, \$100 and \$50 scholarships respectively in the artist, postgraduation, graduation and senior diploma classes in the piano, violin, vocal and expression departments of the Chicago Musical College will be held June 8, 9, 10 and 11, in Ziegfeld Theater.

Ethel MacDonald, student of Rose Lutiger Gannon, has been engaged for a fourteen weeks' tour by the Gondolier Opera Company, and Kathleen Ryan, also studying with Mrs. Gannon, has been engaged for a sixteen weeks' tour by the Redpath Quartet. Another student of Mrs. Gannon—Teresa Huening—has been engaged for a six weeks' tour with the "Pirates of Penzance" Company, touring under the direction of Kannard Barradell. Miss Huening sang all last week in "The Dawn of Peace" at Aryan Grotto.

The competition for a diamond medal, given by Dr. S. Solomon for the best playing by a lady student of one of the larger works by Chopin, will be held in Ziegfeld Theater June 6.

BUSH CONSERVATORY COMMENCEMENT REVIEW DEFERRED.

Commencement programs at the Bush Conservatory were held throughout this week, beginning Tuesday, closing Friday evening. Due to the Decoration Day holiday the review of these programs is deferred until next week.

HARRIET MARTIN SNOW MOVES TO NEW YORK.

Harriet Martin Snow, former manager of the Chicago Mendelssohn Club and a successful manager here, has moved her activities to New York, where she will hereafter be located.

M. WITMARK SONGS POPULAR.

The Rialto Quartet—composed of Ida Ketcham, soprano; LaVerne Askin, contralto; Clay Hart, tenor, and Clinton Evans, baritone—is filling an extended engagement at the Rialto Theater, Louisville (Ky.), using "I Would Weave a Song for You" (Geoffrey O'Hara), "Sorter Miss You" (Clay Smith), "In the Garden of My Heart" (Ernest C. Ball), "Italian Street Song" (Victor Herbert), and Vander-

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pool's "Neath the Autumn Moon" and "The Want of You." On the musical program given Saturday evening, May 14, at the home of George D. Rosengrant, Arthur Penn's "When I Grow Up Some Day" was sung by two youngsters—Master Charles McDonald and Margaret Mensch.

VISITORS AT THIS OFFICE.

Among visitors at this office very recently were Maiikki Jaernefelt, the distinguished Finland singer, and Selim Palmgren, the world renowned Finnish composer. Both artists had appeared with great success in Minneapolis and were on their way back to New York City, where they are at present making their abode.

GORDON CAMPBELL'S ENSEMBLE CLASS ACTIVE.

The ensemble class which Gordon Campbell is conducting at the Cosmopolitan School is proving a big success. The concert which the class gave on Sunday afternoon, May 15, reflected considerable credit on this prominent coach and instructor. A program made of Handel's E major sonata, Grieg's G minor sonata and Tschaikowsky's "Trio to the memory of a great artist" enlisted the services of Fred Youngfitt, pianist; Mary Hansen, violinist; Myrtle Meyers, pianist; Lillian Magnuson, pianist, and Day Williams, cellist.

SIBYL SAMMIS MACDERMID TO TEACH IN CHICAGO DURING SUMMER.

Sibyl Sammis MacDermid will continue with her class during the summer months, and will take time for a vacation in the early Fall. Grace Holverscheid, soprano, and Helen Wing, composer-pianist, gave programs in Rock Island (Ill.), Davenport, and Des Moines (Ia.) recently.

The MacDermid Mastersingers and the Sibyl Sammis Singers have been alternating at the Roosevelt Theater this month.

NORTH SHORE FESTIVAL.

The North Shore Festival commenced last Tuesday evening and extended throughout the week and over into next week. A complete review will appear in the following issue.

JEANNETTE COX.

WESTERN CANADA'S THIRTEENTH ANNUAL FESTIVAL A SUCCESS

Winnipeg the Scene of Brilliant Concerts—Clarence Whitehill, Mrs. E. M. Counsell, Edyth Hawes and Albert Downing the Soloists—John Moncrieff Conducts

Winnipeg, Manitoba, May 4, 1921.—Western Canada's thirteenth annual Spring Festival of Music, which took place in Winnipeg, April 27 and 28, was one of the most successful ever held. The program consisted of Mendelssohn's "Elijah" and Coleridge-Taylor's "Wedding Feast" from "Hiawatha" sung by the Winnipeg Oratorio Society, with Clarence Whitehill, of New York, taking the baritone solos in the former, and Albert Downing, of Toronto, the tenor solos in both. John J. Moncrieff, Winnipeg, was conductor of the choir of 225 voices.

Mr. Whitehill was much admired for his fine work in the role of Elijah and more than justified the glowing reports which had preceded him. His compelling personality and rich resonant voice were admirably suited to the part. In his song recital the second evening he scored an equally great success in a program of varying types of songs, and roused the audience of over 3,000 persons to cheering.

Mr. Downing was also new to Winnipeg and had a voice of unusually sweet quality. His rendering of "Onaway, Awake Beloved," was particularly pleasing.

Soprano solos were taken by Edyth Lever Hawes, formerly of Winnipeg and now of Vancouver, who was in fine voice and sang with great dramatic effect. Mrs. E. M. Counsell, Winnipeg, did good work as contralto soloist. The choir throughout showed careful training and powers of artistic interpretation which were a source of civic pride.

L. T.

Prindle Scott in Michigan

John Prindle Scott, the song writer, has just returned from his annual May season at Paul Morley's "Lodge" in the pine woods of northern Michigan. This is Mr. Scott's twelfth season at this fishing camp, where several of his songs have been written. Early in July, he will leave New York City and go to MacDonough, N. Y., for the rest of the summer.

Idis Lazar to Conduct Summer Class

Idis Lazar, pianist and teacher, at the request of some of her pupils, will conduct classes at Oyster Bay, L. I., this summer. Miss Lazar is an exponent of the Effa Ellis Perfield music pedagogy for children, and also prepares advanced pupils for concert work.

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NIKISCH VISITS ROME; HOUSE IS SOLD OUT

Famous Conductor Anxious to Visit America Again—
“Anima Allegra” a Success—Puccini Honored—Bonnet’s Recital

Rome, May 1, 1921.—The most important event that has to be chronicled is the appearance of Arthur Nikisch in Rome. As can well be imagined, his very name was enough to insure a sold out house. Nikisch is no doubt accustomed to success by this time, but there is not the slightest doubt that this latest Italian triumph must be regarded as extraordinary even by him. The Italian public is notoriously difficult to please, yet in the case of the Nikisch concerts it would be no exaggeration to say that the audience went mad in their enthusiasm for this very great German conductor.

The programs which he presented to the audiences of the five concerts were varied, ranging from Vivaldi (concerto grosso in D minor) to Wagner, and from Handel to Debussy, but always interesting. Some of his interpretations were unique, and, altogether apart from his perfect technique, the fire, enthusiasm, energy and temperament with which he clothed these interpretations brought him an ovation such as the Italian audience alone knows how to give. The only bone which the critics had to pick was the question of tempo. In general, the lively Italians found his tempi too slow. But it is a case of “chaeun à son gout.” Toscanini in Germany would probably be considered too fast.

One of the finest things to which Nikisch treated his audience was a magnificent rendering of Beethoven’s fifth. It was a truly electrifying performance, and the conductor was recalled innumerable times. But it was as a conductor of Wagner that he held the citizens of Rome most firmly in his spell, and contrary to the ways and customs of the symphony concert, the “Death of Isolde” had to be encored. Dying twice nightly is a privilege otherwise granted only to the heroines of the cinema.

Overwhelming—to use Nikisch’s own expression—was the reception which he received in Rome, and everyone here is looking forward to his return visit next April. Incidentally, the conductor’s son was to have given a piano concert at the Augusteo, but owing to illness he could not fulfill his engagement. His illustrious father’s next field of operation will be Buenos Aires, where he is giving a series of symphony concerts during the summer. By the time he resumes his work in Leipzig next fall he will no doubt have added another triumph to his laurels.

In an interview granted to your correspondent Nikisch expressed a great desire to go to the States again. “I was never so happy in my life as when I lived in America,” he said. At the mention of the Boston Symphony Orchestra, he made a gesture of profound sorrow, thinking of the fate of that once marvelous institution.

The next attraction at the Augusteo will be Busoni, who will play all the Beethoven concertos. In addition he will interpret the piano sonatas of S. Cecilia, and needless to say, tickets are going like hot cakes. Meantime, Toscanini, back from America, and finding the Augusteo occupied by the aforementioned foreign guests, is obliged to resort to the Costanzi Theater for his concerts. Italy’s greatest conductor will bring the season to a glorious close.

“ANIMA ALLEGRA” A SUCCESS.

Franco Vittadini, from Pavia, has hitherto been known in musical circles chiefly as a composer of sacred music, and the announcement that he had written an opera with the far from sacred title of “Anima Allegra” made quite a stir. All doubts as to the composer’s ability to adapt his genius to the composition of an opera were swept away before the warm and enthusiastic reception with which the audience greeted his work. The Costanzi was packed from the stalls to the gallery, and after every act the composer was forced to appear again and again. Gilda Dalla Rizza was a splendid protagonist, her voice full of color and her acting of a bright and spirited character such as the nature of the opera demands. The tenor, Cortis, was at his best and admirably suited to his part. The orchestra, under Maestro Vitale, was superb. Never during the whole of the past season has it showed such finesse of coloring, such inspired animation. Above all, the spirit of poetry which characterizes the whole opera was brought out in every detail by Maestro Vitale, in whom the composer found a collaborator who worked “con amore” for the attainment of a success. The stage decorations and the costumes were excellent, and the opera will surely have many repetitions.

Of other operas, “Boris Godounoff” continues to be a favorite, but “Parsifal,” with its eight performances, is running a close second to the Russian work. Gustav

MUSICAL COURIER

Brecher, who has been conducting “Parsifal,” has, however, aroused but little interest.

MODEST PUCCINI.

Generally speaking, the Costanzi season is becoming more brilliant as it nears the end. Puccini himself was present at a recent performance of his “Manon.” Word had gone round that the maestro was in the theater, and the public applauded frantically, calling upon him to appear. But in vain; the composer was nowhere to be seen, and the audience was about to give it up as a bad job when Nikisch, who was occupying a box in the first row, got up and pointed to a box higher up, where Puccini had modestly hidden himself behind the curtains. He was compelled to acknowledge the applause, and later on had to appear on the stage with and without the artists.

LAZARO’S TRIUMPHANT REENTRY.

“Rigoletto” was given for the reentry of Ipolito Lazar, which was triumphant in every respect. But the real reason for his return from America is to take the leading part in



ARTHUR NIKISCH

On his recent visit to Rome with Bernardino Molinari, artistic director of the Augusteo. (Photo especially taken for the Musical Courier.)

“Il Piccolo Marat,” Mascagni’s latest creation, which is shortly to be given here. The composer gave a reading the other evening to a few intimate friends, including one or two critics. The indiscretions of this select little band proclaim the music superior to anything that Mascagni has ever written. Nous verrons!

[A description of the score will follow in another article.—EDITOR’S NOTE.]

BONNET’S RECITAL.

Joseph Bonnet, the French organist, is so well known in the States that going into detail would be superfluous. Suffice it to say that he gave a very successful concert here, playing an elaborate and difficult program to the entire satisfaction of the musical public that had gathered in great numbers to hear him. Meantime, Italy’s greatest organist, Marco Enrico Bossi, has been winning laurels in the north of Italy, following upon a triumphant Scandinavian tour.

D. P.

Press Tributes for Clarice Balas

The critics said many complimentary things about the pianistic art of Clarice Balas after her recent recital in Youngstown, Ohio. The Telegram stated that her playing is crisp unto brilliance and that she knows how to produce a singing tone. According to the Daily Vindicator, Miss Balas’ piano playing showed a wide range of powers of a sort that make up a definite artistic individuality. She has

a firm yet delicate touch—rippling scales and trills, and plays with a force and dignity that are impressive, and she displayed technical brilliancy and artistic finish.

Gescheidt Artists and Students Sing

The caption on the program of an affair at Carnegie Chamber Music Hall, New York, May 26, read as follows: “Song Recital by Artists and Students of Adelaide Gescheidt, Chamber Music Hall, New York,” and this manner of naming it was borne out by the doings of the evening, for some are full fledged artists and all are certainly students. The program held thirty-eight songs and arias, sung as seventeen numbers, and every moment was full of interest, covering just two hours of singing. “Good material,” someone said, which is true enough, but the “material” has to be cultivated to produce anything, in common with land and crops, mind and results. Good material is the basis of good clothes, but the material alone is but the beginning. And so all honor to Miss Gescheidt, who takes the material as she finds it, guides, builds, and turns out enjoyable results!

Bessie Gregory’s deep alto voice was heard in Handel’s “Come, Let Us Trip It,” in bright tempo, and with temperamental feeling in Curran’s “The Dawn.” Albert Erler’s rare bass voice covered a range from low G to high E flat in songs by Handel and Stuart, sung with gusto. A beautiful, full-toned soprano voice is that of Nellie Wing, who sang White’s “Robin’s Song” and Scott’s “Wind’s in the South” very brilliantly. Foster L. House, tenor, is a brother of the well known Judson House, and sings for all the world just like him, perhaps with even more vigor. A ringing high A, and big climax in songs by Poldowski and Vanderpool (the latter’s “Values”) brought him loud applause. Baleska Malinoff’s singing of “O Mio Babino” (Puccini) was smooth, her vocalization in the “Bird Song” (“I Pagliacci”) brilliant. Raymond Loder has a fine baritone voice of volume and dramatic quality, his high G in “Eri tu” (Verdi) making effect. Stella Wren’s appealing tone quality, conviction of style and splendid climax in “A Dream” made a hit. Leonid Samaloff sang “O Paradiso” with exaggerated operatic style, his two tenor robusto high B flats being the special feature. Hazel Drury’s ease of singing and captivating personality won her prolonged applause in the graceful singing of Straube’s “L’Heure,” Mozart’s “Ah, lo so” and La Forge’s “Song of the Open”; high B flats and C’s of quality are hers to use. Ruth Lloyd Kinney’s contralto songs covered the range from low A flat to high B flat, nearly two octaves, and her singing left abiding impression, especially in Meyerbeer’s “Ah, mon fils.” Nellie Wing and Hazel Drury’s rapid articulation and unique style in Hildach’s duet, “The Swallows,” was greatly enjoyed. Frederick Baer has a big voice, but musical in quality, full of expression (in a Hahn song), and he sang middle C’s of extremely fine, round quality in “Song of Steel.”

Lucille Bannister puts all of herself into her singing, and the result is altogether surprising, for the little person produces unexpected effects. She has musical spirit, and sang Saint-Saëns’ “Guitares et Mandolines” with character, and won interrupting applause in “Ah, fors e lui” with high C’s and a D flat. Messrs. Samaloff and Loder united in the duet from “La Bohème,” sung with unity and style. Mark Andrews’ “John Peel” and other works were sung at the opening and close of the affair by the Philiphonia Double Male Quartet.

Applause was loud and long for all the singers, and a commendable feature was that no flowers or encores were permitted. Of course all sang from memory, and nearly everyone suffered from too loud piano accompaniment at the hands of Charles A. Baker. To particularize, the piano noise interfered with the delicacy of the Leoncavallo “Bird Song,” with Miss Gregory’s singing, with the “Butterfly” daintiness in Miss Wren’s song, with the soft effects of “L’Heure Exquise,” and throughout the evening, posings, elbow protrusions and raised clenched fists indulged in by Baker drew attention away from the singer.

Yon Gives Recital in Kansas City

Following his third public recital in Kansas City, Mo., P. A. Yon, the eminent concert organist and composer, was publicly called upon to give a request program which he did at a special concert in Grand Avenue Temple on May 5. The program consisted of works by Bach, Bossi, Franck and Yon.

Charles S. Skilton, head of the music department at the University of Kansas, who was present at all the concerts given by Mr. Yon in Kansas City, invited him as guest of the University for a day in Lawrence, Kansas, and by request of Mr. Yon, he composed an Indian “Fantasy” for organ which is pronounced by Mr. Yon as one of the most fascinating new organ compositions written by an American composer.

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MUSIC AND PUBLIC EDUCATION

(Continued from page 43)

matter how uninviting it may have seemed at first, if we can keep charging it with the driving power of any strong instinct, it will, like a charged electric battery, develop its own power after a time. Thus it is that men come to devote their lives to archaeology, philology and missionary work in China.

PSYCHOLOGY LITERATURE.

"To the supervisor interested in the problem of motivating an interest in music in those pupils who are without particular talent for it, the psychological literature on the instincts and emotions can hardly fail to be immensely suggestive. This department of psychology has been brilliantly developed by Prof. McDougall, the Harvard psychologist, in his 'Social Psychology.' His treatment of the fundamental instincts and their corresponding emotions offer a new point of departure in the understanding of all human problems. For his twelve basic instincts and their corresponding emotions we have the primary sources of human energy. To take one or two instances and their application to the present discussion. The instinct of self display with its corresponding emotion of elation appears as one of the most powerful forces in life. It is the mainspring of ambition, the urge behind our desire to appear successful, the stimulus to our interest in publicity. An appeal to this instinct is rarely made in vain. The moment that musical practice begins to point towards a public concert or to a performance for distinguished outsiders the required work begins to borrow a new interest. What the parade motive is in military drill, the concert motive is in the learning of music. This motive may not be the most completely satisfactory one to the truly artistic soul, but it is a very present help to attention and interest in times of inattention and lack of interest.

MADE PERIOD INTERESTING.

"Waiving all disputes concerning matters of taste, the music period must be one of pleasure. Musical appreciation may be developed through nicely graded steps, so that pleasure is derived from more and more complex musical forms, but at every stage of the pupil's development he must be met at his own level, never at that of the specially trained adult musician. The supervisor is primarily an artist appealing to her pupils to share with her enjoyment of beauty and is only secondarily a teacher with a pedagogical mission. It profits her nothing if her pupils gain the whole key of E sharp and lose their own enthusiasm for music. For this reason the planning of a program for a school period of music is as genuine an artistic problem as is the planning of a symphony program by the conductor of an orchestra. Every detail of contrast of mood and every demand for tonal, rhythmic and harmonic variety are to be considered in relation to the real function of all music, which is that of adding to the joy of life. Psychological experiments have perhaps produced little that can be directly applied in the service of this need. Nevertheless certain generally established facts in regard to the pleasantness and unpleasantness are much to the point in this connection. For example, there is probably no more frequent source of

pleasure in life than that of recognition. It enters largely into our enjoyment of our friends, of our home and family and of all the recurrent features of life. In music it appears as the demand for the familiar. A program of entirely new musical numbers is an unpleasantly bewildering array. Somewhere it must present old familiar musical faces.

PLEASURABLE SENSATIONS.

"Side by side with the pleasure of recognition stands the pleasure of apperception, or that of grasping new material, new facts and principles. The moment that we suddenly comprehend something that we had not known or understood before is always a moment in which we become transformed emotionally. Therefore a musical course must present a carefully graded step by step progress in which each step is clearly within the grasp of the pupil and in which there is a continual pointing back to the old as well as forward to the new. The supervisor must be constantly on the alert to determine the exact point at which the old becomes monotonous or the new becomes bewildering. For this reason a too complete standardization of method carries with it peculiar dangers."

Fergusson Pupil Enjoys Unusual Success

George Fergusson, the baritone, whose vocal studio is in Boston, has been very pleased at the success won at the recent Nashua (N. H.) Festival by Charles Stratton, a young American tenor whose voice has been trained by Mr. Fergusson. The Nashua Telegraph spoke enthusiastically of his work, saying:

Charles Stratton won his way directly to the hearts of his whole audience. Another favorite, to join the ranks of Murphy and Werrenrath, seems possible. Possessed of a glorious voice, of apparently unlimited range and remarkable flexibility, his first entrance into the work—the "Summer" solo in the "Swan and Skylark"—marked him for a place in Nashua's "Music hall of fame."

And of his singing in "Elijah," the same paper wrote: Mr. Stratton again showed his wonderful voice at its best, and again was accepted by the audience as one of its favorites. His presence is prepossessing and his diction is clear, and the range and mellow quality of his voice are most pleasing. "If With All Your Hearts" is the principal opportunity for the tenor to show his ability in this production, and he rose to his opportunity in a way equalled but seldom excelled in the many times the aria has been sung in this city.

Summer Students Enroll for Soder-Hueck Studios

The summer course offered this year by Mme. Soder-Hueck, the distinguished vocal teacher and coach, is arousing wide attention. Teachers and singers from all over the country are enrolling. They will, aside from the regular technical lessons, work on repertory and at the same time take advantage of the splendid opportunities around New York for recreation.

Mme. Soder-Hueck is widely known as a teacher of artists prominent in the operatic, oratorio and concert fields. Many nationalities are among her students at her Metropolitan Opera House studios, among these being Russian, Italian, French, etc. Grace Elizabeth Briggs,

GIULIA GRILLI, Mezzo Soprano

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—New York Tribune.

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Various dates have been reserved for their Concerts to be given at AEOLIAN HALL next fall.

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MME. SODER-HUECK,
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head of the conservatory of music and art in Hutchinson, Kan., with five assistant teachers installed under her, herself an excellent recital singer, will again join Mme. Soder-Hueck to study recital programs for the coming winter, as well as brushing up her voice and gaining new inspiration for her teaching activities. There will be also, among others, William Thelen, the tenor-teacher from Boston, who this winter was so successful in Miami, Fla. Marion Lovell, the distinguished coloratura soprano from Providence, R. I., experienced in the concert field, will also join the summer course, to continue the work of artistry and repertory under Mme. Soder-Hueck's guidance. Singers from her regular New York vocal classes will remain during the summer to prepare for the engagements during the coming season, among them Ellie Ebeling, the operatic and concert soprano; Niccolino Febbraro, an excellent tenor from Naples; Josephine di Martino, soprano from Rome; Helen Lane Kinsley, another excellent soprano, and others.

The Soder-Hueck studios are located in the Metropolitan Opera House building, are cool and comfortable, and an ideal place for summer teaching.

Monday Music Club of Manitowoc Activities

Much credit is due the Monday Music Club of Manitowoc, Wis., for the excellent programs which have been presented in the eighth annual Artists' Course. There were six concerts in all. The first was given by the Chicago Symphony Wood Wind Choir and Rudolph Reuter, pianist, October 27. On November 23, Burton Thatcher, baritone, gave a song recital, assisted by Cecil Lyons Randolph, accompanist; December 18, was American Music Day; January 28, Florence Hinkle, soprano, assisted by Helen Wolverton, accompanist; February 23, Elizabeth Wood, contralto, with Mr. Randolph as accompanist, and finally, Arthur Shattuck, pianist, March 17. In addition to the course, there were meetings of the junior society, the annual president's musical, and the season closed with the seventh annual May festival concert.

N. Val Peavey Closes Busy Season

N. Val Peavey, pianist, just closed a very busy season, having appeared as soloist—as well as in sonata work with Adolph Schmidt, violinist—in Buffalo, Chazy, Pittsburgh, New Wilmington, Worcester, Washington, Middletown and Philadelphia. In addition to this Mr. Peavey appeared in concerts with Mario Laurenti, Cecil Arden, Marie Tiffany, John Corigliano, Miguel Nicastro, Eleanor Reynolds, Antonio Rocca, May Korb, Richard Bonelli and others.

Giberté in Chicago

During his recent successful western tour, Hallett Giberté appeared at Morgan Park Baptist Church, Chicago, April 28, when Alma Hays Reed, soprano, sang four of his songs, the accompanist being the composer. Mrs. Reed sang them splendidly and is featuring the Giberté songs on her programs. Composer and singer have been reengaged for a concert in Morgan Park early next season.

Irma Seydel to Play at Aix-La-Chapelle

Irma Seydel, the popular young American violinist, has been engaged to play at Aix-la-Chapelle on October 8 with the Municipal Orchestra conducted by Generalmusikdirektor Doktor Peter Raabe. While abroad Miss Seydel also will appear twice in concert in Cologne. She will return to America the beginning of November for a Middle Western tour.

American Artists Given Reception in London

Sir Henry Wood and Albert Coates Give Interesting Symphonic Programs—Marcia Van Dresser, Ethel Frank and Alice Frisca Win Favor—London String Quartet to Play Kreisler Work—Hamburg and Organ—Some Truly British Music—Jascha Spivakovsky a Master—Seventeen Recalls for Moiseiwitsch—Even Critics Applaud Daisy Kennedy—Another Melba Farewell

London, April 27, 1921.—The most important music during the past week were two orchestral concerts in Queen's Hall. One was conducted by Sir Henry J. Wood on Saturday afternoon and the other was conducted by Albert Coates on Monday evening. Both programs were popular in a symphonic sense, and both concerts showed a little falling off in attendance, caused no doubt by the public's anxiety over the strikes which made last week the most serious week in England since the armistice.

The popular symphony selected by Sir Henry J. Wood was Franck's melodiously long work in D minor, which the new Queen's Hall Orchestra might almost play by heart. It is evidently congenial to Sir Henry's taste. Two other works of symphonic dimensions were the E flat concerto for piano and orchestra by Liszt and Schubert's "Unfinished" symphony. An andante by Mozart, a symphonic poem by Dorothy Howell, a Debussy air sung by Carrie Tubb, and Liszt's "Totentanz," for piano and orchestra, made this generous program come up to the scriptural standard of good measure pressed down and running over. Lamond was the pianist, and he was rewarded with relentless applause which would not stop till he played extra numbers. Modern London audiences can endure as much music as their ancestors could in the early days of their Philharmonic Society.

ALBERT COATES AND THE LONDON SYMPHONY.

Albert Coates, who conducts the London Symphony Orchestra between his visits to New York, Rome and Vienna, goes back from Austria in time to direct the concert last Monday evening in Queen's Hall. His energy and buoyant spirits were well in evidence, but sufficiency of rehearsal in Bach's "Brandenberg" concerto in G was not equally conspicuous. Bach cannot be stormed and captured by a bold frontal attack. But Beethoven's "Egmont" overture and the C minor symphony were more than usually effective and rousing when Albert Coates led on his forces to victory or death. And he carried his audience with him as well.

SILOTTI PLAYS BEETHOVEN'S "EMPEROR."

The soloist of the evening was Siloti, who gave a very poetic and genial interpretation to Beethoven's "Emperor" concerto instead of the showy display of power and brilliancy which so many pianists think befitting to this concert war horse. He was recalled so often to the platform that he poured oil on the trouble waters and stilled the tempest with Bach's "Alla Siciliana," from one of the sonatas transcribed for the modern piano. Why does not some enterprising transcriber do the six Bach Siciliana for piano and publish them in an album?

OPTIONAL MADRIGALS.

I cannot understand why so highly trained and artistic an organization as the Oriana Madrigal Society should give so few concerts and in so small a hall as the Aeolian. Is it because the age of madrigals is past? But there is no music so suitable and beautiful as the madrigal for an unaccompanied choir. Still, the fact remains that the admirable choir conducted by Charles Kennedy Scott is not to be heard in a London concert room for six months. Let no New Yorker turn up his nose at Londoners for neglecting their old madrigals, however, for New York has abolished the still more ancient custom of drinking healths.

NIX FOR "THE SIX."

Edward Clark gave his second concert last Wednesday evening in the small Aeolian Hall instead of the large Queen's Hall of his first concert, when he had the orchestra perform the drum imitation of a tempest, by Arthur Bliss. At Aeolian Hall he brought out a number of new things by Germaine Tailleferre, Francis Poulenc, Jean Cocteau, Darius Milhaud, who belong to a company of six young French composers whose object is never to do what was ever done before. Judging from the sounds that were produced last Wednesday I should imagine that what they have done will not be done again. The hissing which greeted some of the new Parisian freaks was unusual in London, but richly merited.

Lancelot in the Referee quotes Joseph Conrad: "The band was not making music. It was simply murdering silence with vulgar and ferocious energy."

Before any of the composers represented on Wednesday's program were born, I visited an exhibition of Incoherent Art—as it was called—in Paris. One picture I remember was that of a very old and shabbily dressed woman standing upright on one wooden leg, like a broomstick. The title of the painting was, "Faith in God Alone Sustains Her"—in French, of course. It seemed to me that the motto of these new French free lance composers ought to be, "Faith in bombast alone sustains us." They had no other wooden leg to stand on. What became of the incoherent art? What will become of the incoherent music? According to Shake-

speare: "Time hath, my lord, a wallet at his back, Wherein he puts alms for oblivion."

"AMONG THOSE ABSENT."

Lily Payling came over from Australia and gave a concert in Albert Hall last Thursday, as she very rightly considered that a contralto voice as rich, extended and powerful as her own required ample space in which to display itself. The general public helped very much in not reducing the space within the walls by staying away. A sad faced man within earshot remarked that even Albert Hall was not big enough for the thousands who remained at home. Nevertheless, the many hundreds scattered through the roomy hall would have made a normal concert hall look crowded. The singer's voice is musically satisfying, and particularly warm and expressive in the middle range of her exceptional compass. Her upper notes were easily produced and had the brilliancy of a dramatic mezzo soprano. I do not know how high or low she ventured after I left the hall, but in Rossini's aria, "Una voce poco fa," transposed half a tone down, she sang low E flat and high B flat, a range of two octaves and a fifth. Her manner and her interpretations were those of an experienced artist and she gave several well known ballads like a popular singer who was quite used to the applause of multitudes.

OH, THE CRITICS!

London, May 2, 1921.—In the artists' room at Wigmore Hall last Monday evening I met the well known novelist and dramatist, Israel Zangwill, who was expressing his delight to Victor Benham for the way he had just played Beethoven's last sonata. "Wait till you see what the critics

tours and recitals in America and Australia have added a deeper note to his emotional utterances and given him more of the grand manner. He certainly was cheered to the echo by a most enthusiastic audience.

RECEPTION FOR AMERICAN ARTISTS.

The Music Club held a reception recently for three American musical artists and the Sevcik String Quartet. Marcia van Dresser and Ethel Frank, vocalists, and Alice Frisca, pianist, were the three Americans to be received, and after these three ladies had delighted the reception audience with artistic interpretations of American and European compositions, they were received with still more marks of favor.

LONDON STRING QUARTET TO PLAY KREISLER.

A Beethoven festival has brought much spiritual comfort to the disciples of the great master, who gathered themselves together for six concerts in Aeolian Hall last week to hear all the Beethoven quartets played by the London String Quartet. Certainly no organization in England has a higher standing here as a medium for interpreting the classics. A modern work by Fritz Kreisler is on the list very soon. The great violinist himself was observed by many observers at one of the last concerts of the festival. I see that all the tickets for his recital on Friday have been sold, and a second concert, also in the Queen's Hall, has already been announced.

HAMBURG AND ORGAN.

On Saturday afternoon Mark Hamburg gave a piano recital in the huge Albert Hall and drew an audience large enough to comfortably fill the ample spaces. What a pigmy he looked on that broad stage and how insignificant he and his piano seemed at the base of the great organ, towering sixty feet over his head. And the climax of audacity was reached when he played a Taussig arrangement of Bach's organ toccata and fugue in D minor. Still, the organ maintained its dignity in spite of many effects the pianist made which no mere pipe organ has yet attempted. Then followed Beethoven, Chopin, Ravel, Debussy, Palmgren, Cyril Scott, Percy Grainger, Schubert, and a host of extra numbers, which the audience demanded. I said good-bye to Mark in the artists' room—he is off on a long South African tour—and made my way from the hall with great difficulty through the throngs waiting to cheer him.

"TRULY BRITISH MUSIC."

On the same Saturday afternoon a much greater list of attractions at the Queen's Hall failed to attract more than a quarter of the numbers of music lovers who flocked to Mark Hamburg at Albert Hall. Sir Henry J. Wood was there with his orchestra to interpret several works long popular with the London public. Ethel Smyth and Granville Bantock were there to conduct extended samples of truly British music. Myra Hess was there to play the solo part of Schumann's beautiful piano concerto with her delightfully poetic art. Rosina Buckman and John Coates were there to sing. But the false, fleeting, fickle public was conspicuously scanty. It does seem unfortunate that whenever a thoroughly representative Bantockian, or Elgarian, or Stanfordian masterpiece is to be performed in London some untoward and unforeseen event or counter attraction prevents the eager public from rushing in droves to the concert room. What the public missed on Saturday afternoon may be gathered from a report in the Daily Telegraph, which says that Bantock "at moments lays on his colors with a thicker brush and gives us an orchestral hurricane in full blast—to say nothing of a battle piece wherein the ear is assailed by the most persistent trumpet call ever heard in a concert room." Nevertheless, the public, like Artemus Ward when he heard the call to battle, "was among the first to stay at home."

MINER TROUBLES.

Meanwhile the British miners are doing the same damage to their own coal mines in times of peace that they accused the Germans of doing to the mines of France and Belgium in the bitterest months of the war. Train service has been reduced fifty per cent., fuel is rationed, streets are hardly lighted at all, electric displays are prohibited, the clock is to be put forward still another hour to save daylight, factories of all descriptions are closing for lack of coal, and the usual number of little concerts continue to be given at the expense of the concert giver.

JASCHA SPIVAKOWSKY A MASTER.

London, May 11, 1921.—In Raymond B. Fosdick's recent pamphlet on a subject not connected with music I find that London has 45,000 persons of Russian birth, and New York has 485,000 inhabitants of Russian birth. In a few months New York will have one more, and London have one less, because Jascha Spivakovsky, Russian by birth and pianist by profession, is to make an extended tour of the United States, after having come, seen and conquered England. His first recital in London was in 1913, and the critic for the Standard said: "Even now at the age of seventeen, he is a king of the keyboard. His audacity and command are amazing, and the interpretations were those of a master." Then came the blighting war, and Jascha Spivakovsky disappeared from the concert world. He made his way to London again at the end of April, and (Continued on page 50.)

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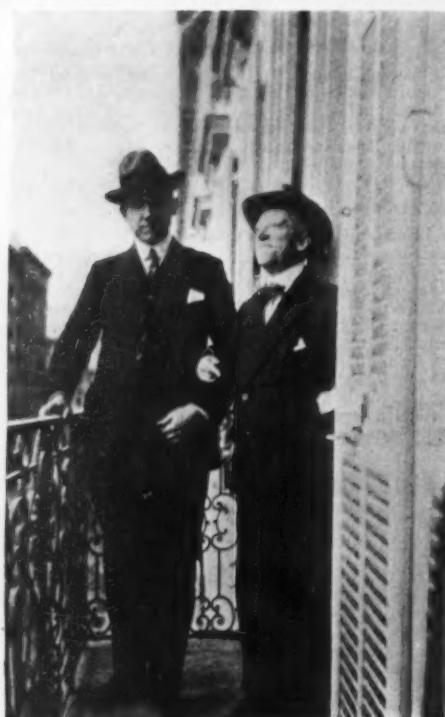
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HAROLD HURLBUT AND COUNT IVO DE VOJNOVITCH,

The tenor and well known Serbian dramatist respectively, on the balcony of the latter's residence in Nice, France.



YON AMONG THE INDIANS.

P. A. Yon in the Indian reservation near Lawrence, Kan., where a group of Indian students sang, played and danced for the eminent organist-composer.



OSCAR SEAGLE,

In the doorway of his studio at Schroon Lake, N. Y., seems to be facing the coming summer very cheerfully, even though it does mean a great deal of work for him to take care of the big class that flocks to the Adirondack resort every summer to be instructed by him and his assistants.



MARIE MORRISEY,

The popular contralto, who is enjoying domestic life in her spacious Chicago residence. She writes that she is "terribly happy" and that she recently settled in her new home. The summer will be a busy one for the singer, however, as she will coach in Chicago with Richard Hageman. (Photo © Freeman Art Company, Eureka, Cal.)



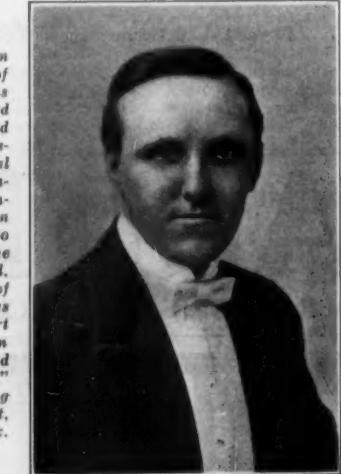
ANNA SCHOEN-RENE,

Who will hold master classes in singing in Berlin from June 1 to September 15, returning to New York in time to resume her similar classes here from October 1 to May 1. Mme. Schoen-Rene has many celebrated pupils now before the public, both abroad and in this country, and she is considered among the foremost authorities on the art of singing. (Sweet photo.)



GUIOMAR NOVAES,

who sailed for her home in Brazil on May 7 to become the bride of Octave Pinto. Miss Novaes' last semi-public appearance in New York prior to her leaving was at a reception tendered to her by the Spanish Society at Columbia University on April 30, when she scored especially with the Brazilian Hymn, with variations by Gottschalk, a number which abounds in technical difficulties. The famous pianist will return to the United States in 1923.



JOHN MATTHEWS,

Dramatic tenor, of whom Senator Boies Penrose of Pennsylvania wrote as follows: "I have heard John Matthews sing, and it affords me much pleasure to add my testimonial of his vocalistic qualification. He is just beginning his career, and, in my opinion, bids fair to achieve prominence in the vocal and musical world. He is a young man of great promise and has evidently studied his art in a way to give him thorough knowledge and mastery of the same." Mr. Matthews' training is for church, concert, oratorio or operatic work.



TWO CONCERT ARTISTS.

Oliver Denton (seated) and Per Nielsen, baritone and director of the Westminster College of Music, photographed on the occasion of the former's recital in New Wilmington, Pa., recently.



LHEVINNE ENTHUSIASTICALLY RECEIVED IN MEXICO.

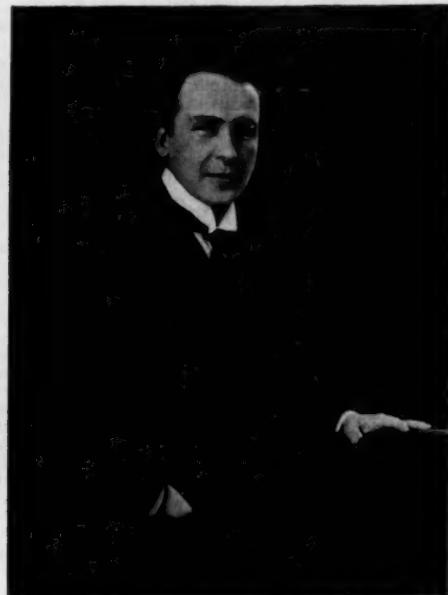
The above photograph was taken in Mexico, and from the gala aspect of the setting one might infer that the Mexican Republic had chosen another president. The facts, however, are far removed from the political arena and have to do with the wild enthusiasm which Josef Lhevinne aroused in his recent appearances there. In Mexico City he was obliged to give five concerts instead of the three originally planned, and also return for an orchestral appearance. For the two extra concerts a larger hall was required for the overflow audience. The same enthusiasm prevailed in Vera Cruz and Guadalajara. Incidentally, Lhevinne is learning to acquire grace in riding aloft on the shoulders of his admirers, as they carry him in state from the concert hall to his hotel.



MARIE STONE LANGSTON.
Contralto, who, during the season 1920-21, appeared in eighty-nine concerts and recitals in various cities in the East, South and West.



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DIRK FOCH.
Musical director of the American Orchestral Society, recently founded by Mrs. E. H. Harriman. (Campbell photo.)



HERMA MENTH.
The pianist, who has appeared in recital with much success both here and abroad. On May 6 she played in the Sandusky (Ohio) High School Auditorium, and is scheduled to appear for the fifth time in Canton. (Photo by Esta Varez.)



THADDEUS RICH.
Who, during the month of May, has won much success conducting the Philadelphia Orchestra at the Richmond, Va.; Norfolk, Va., and Greensboro, N.C., festivals.



EDITH HATCHER HARCUM AND HER TWO CHILDREN.

Mrs. Harcum has attained the distinction of being the only musician who has built around herself a school which ranks among the first in the country for its academic standing and college preparatory work, at the same time giving its music students all the advantages of a large conservatory of music. Her reputation as a teacher is well known, the daughters of several noted artists having been her pupils, among others, the daughter of Ossip Gabrilowitsch, who speaks in high terms of his daughter's progress under Mrs. Harcum. A number of her pupils have made their debut recently, one of them winning the Ohio State medal for pianists. Mrs. Harcum studied in Vienna under Leschetizky.



THELMA GIVEN.

No, this picture of the young violinist was not taken last week, although May weather in New York has been cold enough to suggest snow. It shows her in Central Park one day last winter with her pet dog, "Quinine," so called because he has such a strong bark.



ALEXANDER GLAZOUNOFF.
The latest photograph of the distinguished Russian composer, formerly head of the Moscow Conservatory. (Photo from Paul Howard, Australia.)

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LONDON

(Continued from page 47)

gave a recital in Wigmore Hall last week, creating nothing less than a sensation. Wigmore Hall, in fact, is not large enough for so much power and brilliancy. He is essentially a big, dramatic, sensational pianist, with a range of tone from the most subdued imaginable to the extreme of vigorous, with all the finest gradations in between. He cannot be ignored. One must take sides for or against, and argue. I have found no one against him so far, but I can easily imagine the shock such playing would give to some eminent pianists of an earlier generation. I remember Sir Charles Hallé giving a recital of Schubert sonatas in St. James' Hall many years ago. He was then an old man, wearing spectacles to read the music spread out before him on his Broadwood pianos. Not for one moment do I insinuate that Sir Charles was not a great artist, and a musician who did much good for the welfare of his adopted country. I am sure he would be the first to thank me for saying that Jascha Spivakovsky did not play in his manner. But I must confess that I prefer the vigorous and infectious playing of the younger man. He played a program of Bach, Beethoven, Schumann, Chopin, Liszt—the same old bottles, but filled with sparkling wines of an unfamiliar vintage.

We had a short walk together through some of the streets of London a few days ago, and I was glad to find that this young man from Russia has considerable culture outside of music. His knowledge of the English language is very slight, yet he knew who Newton was and took the greatest interest in the remains of Newton's house. With evident emotion he raised his powerful hands and pronounced the name with awe.

By the time he reaches New York he may speak English fluently and be interested in the biography of Tamenund, who caused the Tammany Society to start itself in 1789 for benevolent purposes.

SEVENTEEN RECALLS FOR MOISEIWITSCH.

Beno Moiseiwitsch, another one of London's Russian musical attractions at present, gave an orchestral concert with the help of Sir Henry J. Wood and his orchestra on Tuesday evening, and was greeted with prolific and prolonged enthusiasm. Queen's Hall was filled with admirers of Moiseiwitsch's piano playing. His chief work was Beethoven's E flat concerto. One of London's best known critics says that the depths of Beethoven's emotion were not plumbed. I did not ask him if the pianist scaled the heights and leapfrogged the depths. I was satisfied with about seventeen recalls to the platform during the evening. I mean that it was Moiseiwitsch who got the recalls.

RAVEL DECLINED.

Sir Henry J. Wood—I wish he would drop that J.—included a "Choreographic Poem" by Ravel on his program. It was described as "a glorification of the Viennese walse of Johann Strauss and Lanner," but it failed to captivate the crowd. Strauss' Waltzes have succeeded very well without glorification. Ravel has done better work in some of his other chores.

KREISLER CHEERED FOR TEN MINUTES.

A visitor from another world—Mars usually preferred—would have thought that excited, stamping, clapping, shouting crowd in Queen's Hall last Wednesday was welcoming back from the grave a long lost brother or fond and doting parent. The din, which must have lasted ten minutes, was only a hearty British welcome to one of the late enemies, an Austrian, a violinist, an artist of incomparable rank, Fritz Kreisler, who made his first appearance in England since the war.

I saw the London public do this sort of thing a good many years ago in old St. James' Hall. France and England had clashed at Fashoda in Africa and war seemed inevitable. Two French artists at St. James' Hall were very nervous about the reception they expected. But when they appeared they were overwhelmed with applause. They found that the English, whom they had probably called cold and unmusical, were a nation of good sports, who refused absolutely to vent their political wrath on their artist visitors.

I do not know what Kreisler expected, but he certainly was affected by the welcome he got. It unnerved him a little and even made his sure hand tremble. But in a moment the world famed artist was himself again, as of old, except for the gray hairs and the deeper look. I cannot describe a violin recital in higher terms than to say: Kreisler played.

ETHEL FRANK'S CONTINUED SUCCESS.

Ethel Frank, who has completely won the heart of the London public, gave still another vocal recital last Friday evening and was greeted with an audience large enough to fill comfortably Queen's Hall. I usually find an unvaried vocal recital by one singer a monotonous affair, and I fully expected to be surprised with sentimental sweetness before the night was over. But the applause increased as the end approached. Several groups of songs even in the final group had to be repeated, and at the finish the American soprano, who had sung continuously for more than two hours, was called again and again to the platform. Cesar Franck has never had such a rousing reception in London as Ethel Frank has received. But the soprano must make hay while the sun shines and let the old composer wait for his reward.

EVEN CRITICS APPLAUSED DAISY KENNEDY.

On Saturday afternoon I listened to Lamond play part of his Beethoven recital in his now familiar manner in Queen's Hall, and then I sped on my highly important way to Wigmore Hall to see and hear Daisy Kennedy play the violin. Fortunately for this London favorite, there was no cartage strike on Saturday afternoon, and the charming violinist was able to hire a van large enough to carry off the flowers which nearly everybody in the hall, apparently, sent up to her. Flowers are plentiful in England now, but Daisy Kennedy's are not. I actually saw some of the music critics applauding her. Now, whenever I see a music critic applaud, I recall a notable event in the life of Bede, who was England's greatest preacher a thousand years ago. His eloquence was so moving that, even when he was old and blind and he preached by mistake to a pile of stones, the stones themselves exclaimed "Amen!" when he sat down.

ANOTHER MELBA FAREWELL.

On Saturday afternoon Melba gave a farewell concert in Albert Hall before setting out on a musical tour of the

world. The huge hall was packed with friends of the long popular soprano, whose velvety and luscious voice was first heard in London in the early summer of 1886. That she could fill Albert Hall with an eager audience and delight her hearers thirty-five years later speaks well for her vocal method and her art as an interpreter. Thousands of vocal students throughout the world will hang upon her tones and seek for the Melba secret. Some of them perhaps will think they have laid hold of the elusive something which has made the name of Nellie Melba a household word, but there can never be another exactly like her. There was only one Patti—one Jenny Lind.

CLARENCE LUCAS.

Roland Hayes Sings for Royalty

Roland Hayes, the colored tenor, who has won remarkable success during his present tour in England, sang before the Royal Family at Buckingham Palace and was presented with a diamond pin by the king. An interesting account of this event is contained in the following letter from Mr. Hayes to a friend:

"I was highly successful in my last recital, and along with it came the greatest honor I have received—a command to sing before the King and Queen. The singing took place at Buckingham Palace on Saturday, April 23, at 5.30 p. m. I was to have sung for a half hour, but they kept me there for a little over an hour. First of all, Mr. Brown, my accompanist; Mr. Ashton, head of the Royal Concert Agency here, and myself were ushered to the 'White Drawing Room' where we awaited the arrival of their majesties. At 5.30 they came in and over to me directly to be introduced. The Man of the Household, Sir Derek Keppel, introduced us after which their majesties engaged in conversation with me asking where I was born, where I had been singing in London, if I were going to make a long stay, etc. Then I was asked what I was going to sing for them. I said I was going to sing these songs: 'Le Reve' ('Manon'), Massenet; 'Chevauchée Cosaque' ('Fourdrain') and these Spirituals: 'Come down, Moses' ('Burleigh'), 'Steal Away' (Lawrence Brown), 'Sit Down' and 'Swing Low' (Roland Hayes), 'By and By' and 'Peter, Go Ring Dem Bells' ('Burleigh'). Their majesties were highly pleased with 'Le Reve' and applauded it most vigorously; also the spirituals. After I had sung these foregoing numbers their majesties came forward, accompanied by Princess Mary and the Duke of York, and expressed the great pleasure which my singing had caused, and they said that I had a great voice and that I sang beautifully. They asked where I had been singing, what my purpose was—whereupon I said that I was here for the purpose of giving the inhabitants of Great Britain a further opportunity of knowing the negroes' capabilities in the field of vocal art, and for the purpose of studying the origin of the negro music in the land of my forefathers. This interested them much and they wished me success. However, they had not had enough of my singing so they asked what other songs I had. Mr. Brown helped Her Majesty and Princess Mary to select the other songs while the King engaged in conversation with me. Among other things, he said that the songs I sang were not those he had been given to understand were the songs of the negroes. Those that he had heard were called the 'Darky Minstrel Songs.' To this I said that the songs known as 'Minstrel Songs' were a corruption of the negro Spirituals; that they were an exaggerated form of the Spirituals; that the negroes were very religiously inclined and that they gave the Spirituals first, that the songs that were not religious were few and insignificant as compared with the Spirituals, etc. This greatly interested him. After this they took their seats and I sang the two songs which were asked for—an old English song, 'Over the Mountains,' arranged by Roger Quilter, and 'Didn't It Rain,' by Burleigh.

"They came forward after this and expressed their pleasure and then the King presented me with their Royal Monogram (H. M. George and Mary) surmounted by the Imperial Crown. The diamonds are set in platinum and the pin is a thing of beauty. They ordered tea to be served to us in the palace and they retired. Besides the King and Queen, Princess Mary and the Duke of York, there were several ladies and gentlemen in waiting."

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and the Duo-Art Heard—Lotta Madden with
Ladies' Musical Club and Civic Orchestra

Tacoma, Wash., April 28, 1921.—Margaret Matzenauer, contralto of the Metropolitan Opera Company, was heard for the second time in Tacoma, appearing before a packed house, April 20, in joint concert with Charles Carver, basso, and Frank La Forge, composer-pianist, under the direction of the Elwyn Concert Bureau of Portland, Ore. Five years have elapsed since Mme. Matzenauer's former appearance here, and her program was admirably adapted to reveal the contralto's gain in range, color and fluency, while her personality seemed to have taken on a deepened graciousness. As the broad, pure tones of her voice flooded the theater in Gluck's "O del mio dolce ardor," her opening number, the second triumph of the singer in this city was assured. Among the most beautiful renditions on the generous program were the Saint-Saëns "Samson and Delilah" aria, two songs by Frank La Forge, "Before the Crucifix" and "Supplication," the latter dedicated to Mme. Matzenauer and repeated by the singer in response to persistent demands from the audience, Schubert's "Erlking," and in lighter vein "Mandoline," by Debussy. Charles Carver, whose fine interpretative powers are on a par with his vocal endowments, won an ovation following his numbers, among them arias from Mozart and Handel, and a ballad by Loewe. Frank La Forge played the long program of accompaniments entirely without notes and gave additional piano solos, closing his offerings with the "Etude de Concert" of MacDowell.

CORTOT AND THE DUO-ART.

The genius of Alfred Cortot, French pianist, was revealed to a capacity audience of music lovers at an invita-

tion concert given in the Tacoma Theater under auspices of the Tacoma house of Sherman, Clay & Co., April 21. The program was doubly interesting through the demonstrations made by the Duo-Art reproducing piano. As his opening number, the artist interpreted the orchestral part of the second piano of Chopin's andante spianato and polonaise, op. 22. The first piano was played by the reproducing roll which Cortot himself had recorded on the Duo-Art piano, and thus the audience listened to the apparent phenomenon of an artist playing in company with his "other self." The Liszt "Rhapsodie Hongroise," No. 2, the artist alternating with his own playing of the composition as recorded by the Duo-Art, and variations on a theme by Beethoven (Saint-Saëns) were among the finest offerings. Cortot's own arrangement of Schubert's "Litany" and Chopin's étude in G flat, a black key number, were also received with storms of applause. The pianist responded generously to the many encores.

LOTTA MADDEN SOLOIST WITH LADIES' MUSICAL CLUB.

An outstanding attraction in a season of notable musical events was the annual spring concert of the Tacoma Ladies' Musical Club, given April 22, in the large auditorium of the First Methodist Church. Presented under the direction of Frederick W. Wallis, the choral program, interpreted effectively without scores, was received enthusiastically by a large audience. Appearing with the club as soloist, Lotta Madden, a popular soprano, formerly of Tacoma, was given an ovation following her numbers, comprising three groups, to which the singer graciously added several encores. Miss Madden was the guest at a largely attended reception held in her honor following the concert, at which Mrs. Frederick W. Keator, president of the club, and her assisting officers presided.

MISS MADDEN WITH SYMPHONY.

Tacoma musicians are keenly interested in Mme. Davenport-Engberg's new role as conductor of an orchestra. It is a symphonic organization with an enrollment of ninety players called the Civic Orchestra. The personnel includes

both men and women, a number of them professionals, and Mme. Engberg's aim is to make it a means of advancement to players aspiring to more ambitious work in the older established symphonic organizations of the country. The new orchestra under direction of Mme. Engberg made its first appearance April 17, with Lotta Madden as the soprano soloist.

NOTES.

Audiences of over 1,000 persons enjoyed the children's concerts presented on April 14 and 15 under the auspices of the Tacoma Parent-Teachers' Association and directed by Lucy Lamson, supervisor of music in the grade schools. The soloists were Mrs. Henry Skramstad, soprano; Mrs. Albert C. Visel, pianist, and Hiram Tuttle, baritone. A large orchestra, led by David P. Nason, accompanied the choruses.

An organization for the presentation of educational programs for children under high school age was formed at the Clubhouse Auditorium recently, with Mrs. J. L. McMurray as chairman. Mrs. George Duncan, Doris Newell and Annabelle Porter, of the library staff, comprise the program committee. The educational concerts are presented free to children under the patronage of prominent Tacoma clubwomen interested in the movement. Five hundred invitations were issued for the opening program under auspices of Mrs. W. B. Hotchkiss and her assisting patronesses—Mrs. M. M. Rosenberg, Mrs. Victor Malmstrom, Mrs. A. D. Baker, Mrs. Guy L. Cleveland, Mrs. Thomas Yingling, Mrs. H. M. Alexander, Mrs. B. A. Brewitt, Mrs. K. C. Huff, Mrs. Leonard Pearson and Mrs. James A. Mason.

A dedicatory organ recital was given at the First Methodist Church, Olympia, April 25, by Clayton Johnson, director of the Tacoma Conservatory of Music.

Mary Humphrey-King, Tacoma soprano, was soloist for the Seattle Ladies' Musical Club matinee concert, April 18.

The F Clef and G Clef clubs of the Western Washington Academy presented an elaborate program in the auditorium

(Continued on page 52)

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NEW YORK RECITALS ARRANGED

of the Tacoma Tabernacle, April 24, under direction of M. W. J. Wall.

A Tacoma and Seattle Musician and composer whose works are rapidly winning recognition in other cities is Paul Pierre McNeely. At a recent song recital given in Tacoma six of his ballads were artistically presented by Dorothy Dial, soprano, and Frank Meeker, tenor, pupils of Kirk Towns. L. L.

NEWCOMERS IN RECITAL FIELD PLEASE IN LOS ANGELES

Helen Klokke in Recital—Thilo Becker Presents Talented Pupil—Notes

Los Angeles, Cal., May 8, 1921.—While the convention of Federated Music Clubs absorbed much attention, there were other musical events of importance during the past week. The recital by Helen Klokke at the Ebell Auditorium falls under the head of musical affairs, as part of her program was a group of spoken songs, and she has perfected her voice in speech and sings under Roland Paul's coaching.

Dramatic numbers suit Miss Klokke better than quieter or more sentimental things; although her reading of "Lost Joy," by Olive Schreiner, was delightful, yet in "Monna Vanna" her real gift was displayed—her ability to interpret dramatic characters. An entire program of such work would afford Miss Klokke much more opportunity for her special talent, and would spare the audience the tediousness of Shakespearian excerpts which rather belong to the studio.

Not only does Miss Klokke have the "look" of the tragedienne, but she also has an intensely dramatic sense which enables her to be entirely absorbed in the character she portrays. Last season in "Joan of Arc" her interpretation of the inspired and devout maiden was still fresh in the memory of the writer who was thrilled by her impersonation of Monna Vanna.

THILO BECKER PRESENTS TALENTED PUPIL

Thilo Becker unquestionably has another "big artist" on the way and much may be expected from the talented pupil who played so well at the second artist-pupil recital Friday evening.

The pretty, newly decorated auditorium of the Gamut Club was filled to overflowing with friends and admirers of Mr. and Mrs. Becker and of the young player, Shibley Boyes, who gave a splendid rendition of numbers by Bach, Gluck-Saint-Saëns, Rameau-Godowsky, Chopin, Debussy and Liszt. Miss Boyes is in her early teens, and at that age the display of temperament and abandon which she has in such an abundance is amazing, and much more remarkable than her splendid vigorous-tone and fine technique.

Such youthful fire and enthusiasm was really thrilling, and the audience appreciated it and responded with repeated recalls and sincere applause.

NOTES.

A concert by 164 little players, their ages ranging from five to fourteen years—the Junior Orchestra of the Los Angeles elementary schools—was a remarkable performance on Friday evening and demonstrated the quality of work done in this line in the public schools, under the efficient head, Jennie L. Jones. Miss Jones has as capable assistants Grace M. Dering, formerly concert-mistress of the Woman's Orchestra, and Mary Ludlow, Larma Rearis and Alma Stickel, each of whom directed numbers on the program.

The Jamieson Quartet, directed by Abbie Norton Jamieson, gave a group of songs delightfully. J. W.

BELLINGHAM NOTES

Bellingham, Wash., April 30, 1921.—Liberty Hall was packed on April 3, when the Benson Orchestra made its initial appearance under Albert Benson. The program consisted of Sousa marches, well known overtures, and a "Meditation" by Matt. Mrs. C. H. Barlow, soprano, sang several old favorites. The audience was very enthusiastic.

The third number in the "Child Artist Series," written by Lulu V. Caffee and appearing in the local paper, had for its subject Mildred Wellerson. The two preceding numbers were about Matilda Locus, pupil of Alexander Lambert, and Georgette La Motte.

The Aftermath Club entertained at its clubhouse recently. Bernice Wahl, contralto, sang several solos with Mary McAnnally as accompanist. Alice Hermisen, violinist, was also accompanied by Miss McAnnally, the program being concluded with a group of piano solos by Madeline Hess.

C. B. Horter sang several solos at a meeting of the Kulshan Club. Dorothy Hawkins was accompanist.

Columbia School P. T. A. was favored with vocal solos by Ruth Leyshon and a piano duet by Lindalee Miller and Evelyn Clark, pupils of Miriam Best.

The Normal put on a novel program directed by Florence Fox Thatcher. The dances were directed by Maude Williams.

Helen Wright, of the Cornish School of Music, Seattle, was honored guest when Mrs. Charles Yule entertained several prominent local musicians recently. X.

N. Y. PHILHARMONIC DRAWS LARGE PORTLAND AUDIENCE

Louis Persinger Soloist at Final P. S. O. Concert—Cortot Pleases—Walker Compositions at MacDowell Club

Portland, Ore., April 30, 1921.—Thirty-eight hundred Oregonians filled the Public Auditorium last Tuesday to hear the New York Philharmonic Orchestra. The program contained the Rimsky-Korsakoff symphonic suite, "Scheherazade;" Strauss' tone poem, "Death and Transfiguration;" the prelude to "The Mastersingers" and Tschaikowsky's concerto in B flat minor, in which Arthur Shattuck, pianist, distinguished himself as soloist. Josef Stransky and Henry Hadley conducted. Needless to say, the famous organization won a great ovation. This concert was one of the finest artistic treats of the year. The orchestra is touring the Northwest under the direction of the Elwyn Concert Bureau of Portland, of which Oliver O. Young is the efficient general manager.

LOUIS PERSINGER SOLOIST AT FINAL P. S. O. CONCERT.

The Portland Symphony Orchestra, at its final concert of its tenth season, had the assistance of Louis Persinger,

concertmaster of the San Francisco Symphony Orchestra. Under the baton of Carl Denton, the violinist played Bruch's concerto in G minor, op. 26. Bach's prelude in G minor served as an enjoyable encore. Mr. Persinger came into instant favor and was enthusiastically received. Of the orchestral works, there was a fine and colorful reading of Goldmark's "Rustic Wedding" symphony. Something new in the way of program numbers was Kuhlau's flute quartet, op. 103, which was well played by Robert E. Millard, H. G. Knight, Frank W. Badollet and J. C. Abbott, flutists. Much credit is due Mrs. Donald Spencer, under whose management the orchestra has enjoyed a very successful season.

CORTOT PLEASES.

Alfred Cortot, the French pianist, recently appeared in the Public Auditorium, where he assisted in demonstrating the merits of the Duo-Art piano. Enthusiasm ran high. The pianist was presented by Sherman, Clay & Co. There was a capacity audience.

WALKER COMPOSITIONS AT MACDOWELL CLUB.

At the last meeting of the MacDowell Club, the program was devoted to works by E. Frankie Walker, who presided at the piano. Mrs. Walker's compositions were delightfully interpreted by several popular artists, and all reflected great credit on this excellent composer, Mrs. Walker.

LATE CONCERTS ATTRACT LARGE TACOMA AUDIENCES

Final Fine Arts Studio Club Program—Mme. Rothwell Soloist with Los Angeles Philharmonic—St. Cecilia's Annual Spring Concert—Notes

Tacoma, Wash., May 7, 1921.—The Fine Arts Studio Club, of which Mrs. Frank Allyn, its founder and leading patron of music, is president, had for its setting at a recent soirée closing the season the beautiful home on Prospect Hill of Nelson Morrison, Tacoma pianist. A program of artistic variety was enjoyed by the members and guests. Russell Kohn, of the University of Washington, the visiting pianist; Maude Kandle, soprano, of Tacoma, and Agnes Lyon, violinist, were the soloists. Nellie Cornish, of the Cornish School of Music in Seattle, was among the honor guests of the club.

MME. ROTHWELL SOLOIST WITH LOS ANGELES PHILHARMONIC.

Tacoma lovers of symphonic music were out en masse to greet the Philharmonic Orchestra of Los Angeles, whose concert at the Tacoma Theater, under the local management of Katharine N. Rice, was a brilliant event of May 5. The program given under the baton of Walter Henry Rothwell included the suite from "Scheherazade," by Rimsky-Korsakoff, which was brilliantly played. Two Wagner numbers showed the exceptional ensemble work of the orchestra, while contrasting offerings were charming lighter selections. A special feature was the appearance of Elizabeth Rothwell, soprano, as soloist. She was heard in the aria, "Un Bel Di," from "Madame Butterfly." Silvain Noack, concertmaster and violinist, was among the assisting soloists.

ST. CECILIA'S ANNUAL SPRING CONCERT.

More than 1,000 associate members and friends of the Tacoma St. Cecilia Club assembled in honor of the annual spring concert of the organization, May 3, under direction of the club's scholarly conductor, T. H. J. Ryan. The chorus of women, long recognized by the Northwest as a well balanced choral body of high attainments, rendered with the guest soloist, Gideon Hicks, of Victoria, B. C., a program of exceptional merit. The beautiful music for women's voices, arranged in four-part songs and choruses, was artistically supplemented by the offerings of Mr. Hicks.

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His accompanist was Gertrude Huntley Green, of Victoria. Adrienne Marcovitch was the accompanist for the club.

TACOMA NOTES.

A group of the advanced pupils of Paul Pierre McNeely was presented in a piano recital, May 1, at the home of Mrs. John Chalmers. Those taking part were Edith Kesler, Lizzie Nielson, Gwendolyn Mines, of Seattle; Edith Nordstrom, Janet Chalmers, of Tacoma, and Russell Kohne, of Everett.

The past season has been one of the most successful in music in Our Savior's Lutheran Church. The choir of sixty voices, under the direction of Mrs. Charles M. Evans, gave a sacred concert in the church auditorium, May 5, with M. Nelson, director of music at the Parkland College, as soloist.

Viola Wasterlain, daughter of Mrs. Fred Wasterlain, Tacoma pianist, who is known to Tacomans as a young violinist of unusual promise, and who is studying in Los Angeles with M. Cherniawsky, played at a reception given recently in honor of Col. J. B. Lankersohn.

Carrie E. Champlin, piano teacher, assisted by Margaret Craig, soprano, and Helen Saddoris, pianist, gave a successful pupils' recital in the auditorium of the Women's Clubhouse, May 1.

The marriage of Birdien Strong, Tacoma soprano, and Frederick Kloepper, baritone, was solemnized on May 7 at the First Methodist Episcopal Church.

C. d'Alessio, Tacoma violinist and director of the D'Alessio Conservatory of Music, has recently received gratifying recognition from the Carl Fisher Publishing Company, of New York, in the acceptance and publication of several of his compositions, among them two string quartets, which have already been well received on Tacoma concert programs.

Announcement was recently made of the marriage of Mrs. John L. Wilson, an accomplished musician, well known in Tacoma, widow of the late Senator Wilson, formerly owner of the Seattle Post-Intelligencer, to Marshall Rusk, former private secretary to Henry Harkness Flagler. Mr. and Mrs. Rusk sailed April 30 for Paris, where Mr. Rusk, who is a concert tenor, will continue his vocal studies. L. L.

GROWTH OF MUSIC IN CALIFORNIA

San Francisco, Cal., May 9, 1921.—On Thursday evening, in the Hotel Oakland, there was given a concert symptomatic of the healthy growth of music in California. Appreciative of music as a country may be, it is not wholly musical until it becomes creatively as well as passively interested. In this program of compositions by six members of the theory class of Mills College was evidence that the creative spirit is alert in the younger generation.

The significance of the occasion was increased by the fact that the works presented were not products of a professional music school, but of one department in an institution devoted to general culture.

The compositions were adequately interpreted by a chorus, a string orchestra of fourteen, and soloists, all members of the college.

Bernice Starrett, Frances Murch, Gladys Washburn, Violet Stockwell, Anita Hough and Connell Keeler were the students whose works made up the evening's program, and they are to be complimented on the merit displayed.

There was not a dull or totally uninteresting composition in the list. Inspiration was not always unflagging, to be sure, but one does not expect masterpieces from a theory class, unless there is a genius lurking there. C. R.

MUSICAL COURIER

"Miss Bobby" Besler Sings for V. A. W. W. W.

"Miss Bobby" Besler gave another of her delightful costume recitals for young and grown-up children on Wednesday evening, May 11, under the auspices of the Veteran Association of Women War Workers, Brooklyn. "Miss Bobby" believes in doing the unusual, and there is nothing cut and dried about her recitals from the moment one enters and is handed a quaint paper-doll program to the group of Cautionary Tales, by Liza Lehmann, which closes the program proper—although Miss Bobby's audience never likes to see the end come and insists upon her adding extras. A different costume for each of the five groups adds a piquancy to it all. These groups, designated as "Songs of Practice Hour," "Songs from the South," "Songs from Old France," "Songs of Any Day" and the aforementioned "Cautionary Tales," have a charm that is quite unique.

Accompanied by Mabel Chambers Musgrave at the piano, Miss Bobby delighted everyone in her large audience not only with the unusualness of her program, but also with her lovely voice and artistic interpretations.

Lhevinne Tremendously Successful in Mexico

Six recitals within the space of two weeks, with sold-out houses and hundreds turned away, the overwhelming demand for seats making it necessary to move these recitals to the largest auditorium in the city, such is the record set by Josef Lhevinne in Mexico City. Scenes of wild excitement took place at each concert. There were cries of "Viva Lhevinne," "Viva Russia," while the stage was covered with flowers thrown by the audience. The flowers afterwards were carried away, blossom by blossom, by admirers, eager for a souvenir of the great pianist. Often, Lhevinne was unable to proceed with favorite numbers, because of the thunderous applause with which the opening measures were greeted, and was forced to wait until the excited people had given vent to their enthusiasm. After the last concert Lhevinne was lifted to the shoulders of the surging mob and carried through the crowds who waited outside to see him as he left the hall.

Hans Hess His Own Manager

Hans Hess, the prominent cellist, is doing his own managing this season and parties interested in his terms and dates should communicate directly to the Hans Hess Management, 522 Fine Arts Building, Chicago. All such correspondence has Mr. Hess's personal attention. This announcement is made to offset all misleading statements made by uninterested parties as to Mr. Hess's terms for appearances. It is interesting to note that the popular cellist has already booked some thirty engagements for the coming season, which he anticipates will be probably his biggest so far.

P. A. Yon to Summer in Italy

Mr. and Mrs. Pietro A. Yon and baby will sail for Italy on the S.S. Dante Alighieri, June 18. Mr. Yon will play at several concerts in Italy and Switzerland. He intends to return to New York early in November for the already well booked concert tour of the season 1921-22.

A Fine Concert

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program of the concert given at St. Joseph's Convent, Chestnut Hill, Philadelphia, May 4, was of unusual merit. Miss Dolores, soprano, was heard in an aria from "Tosca" and in a group of songs, one of which was "Caprice Humoresque" by Mrs. Leefson, and as an encore she sang "By the Waters of Minnetonka," with violin obligato.

Leo Small Recital at Malkin School

Leo Small, pianist, gave a recital at the Malkin Music School, New York, May 22, performing a program of standard works as follows: "Moonlight" sonata (Beethoven), two studies, nocturne, waltz and scherzo (Chopin), "Warum" (Schumann), "Danse Negre" (Scott), "Rigoletto Paraphrase" (Verdi-Liszt).

Mr. Small is a young pianist of much attainment, and the playing of this capable member of the faculty was hugely enjoyed by an audience which crowded the school.

Another Swayne Class Musicale

An unusually brilliant class musicale was given by Wager Swayne's piano pupils at his Broadway studio, San Francisco, on April 9, a large number of pupils participating with marked success, as follows: Elizabeth Simpson, Elwin Galberg, Josephine LaCoste Neilson, Enid Newton, Marion Frazer, Lillian Frater, Audrey Beer, Ethel Denny, Hazel Land, Ellen Swayne, Ruth Davis, Mrs. George Uhl and Esther Hjelte.

Rutherford Orchestra Gives Program

The Rutherford Symphony Orchestra, of which Aug. C. Metz is the conductor, presented a program before a thoroughly interested audience in Rutherford, N. J., on the evening of April 27. Mendelssohn, Schubert, Beethoven, Wagner and Strauss were among the composers represented. Marion Chrisfield Metz, mezzo soprano, and Harry Elliott Planten, pianist, were the soloists.

More Dates for Ernest Davis

Ernest Davis, the tenor, includes the following dates among his recent engagements: April 14, Forest Hills, L. I., joint recital with Mabel Austin, soprano; April 19, Tarrytown, N. Y., joint recital with Miss Austin; April 20, New York, soloist with the Verdi Club; May 3, Mt. Vernon, N. Y.; May 18, Boston, Mass., and May 19, Greensburg, Pa.

Pearl Pendant to Florence Foster Jenkins

Expressing the affection that members of the Verdi Club feel for their genial founder and president, Florence Foster Jenkins, a heart shaped pearl pendant, containing a large ruby as its center, was presented by the club to her at the ball of the Silver Skylarks, recently given at the Waldorf-Astoria Hotel.

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A wonderful cello and 'cello player furnished the rest of the program. Such a sonorous instrument has not been heard at any concert this season, its tone being of almost organ fullness.

OPINIONS OF THE PRESS

Universal Tribute to Polacco

The first thing that Mary Garden did when she succeeded to the directorship of the Chicago Opera Association was to cable for Giorgio Polacco to hurry to America and take up the duties of principal conductor. The enormous success which has crowned his efforts is a tribute not only to his work but to the soundness of her judgment. MUSICAL COURIER readers already know of the tributes paid him in New York during the Chicago Opera Company's visit, and the chorus of praise which greeted him on the transcontinental tour which the organization recently completed was no less unanimously enthusiastic. Below a few extracts are given:

Mr. Polacco conducted in flawless fashion. In every respect his work compels admiration. He summons full, pungent volume from his players; but he never loses sight of the fact that there are singers to be heard, and that a flexible sympathetic accompaniment

Arturo Bonucci, its owner, has not only an expert mastery of his art, but has a rare feeling in his interpretation. His playing of all the numbers was brilliant; especially the very difficult Baccherini concerto, and the encore number was something to be remembered.—Every Evening, Wilmington, Del., April 28.

The young Italian plays with a skill that marks him as one of the foremost violin cellists of the day.—Raleigh (N. C.) Times, May 2.

The audience recognized the musician in Arturo Bonucci and called him back again and again. . . . He was given a genuine ovation, and recalled for two encores.—News and Observer, Raleigh, N. C., May 2.

Stephen Townsend Praised as Choral Coach

After the last concert for this season of the Friends of Music in New York, Richard Aldrich, music critic of the New York Times, reviewed the performance in a manner which reflected great credit on Stephen Townsend, the eminent vocal authority. Mr. Aldrich wrote as follows:

At the last concert of their season, yesterday afternoon in New York, the Friends of Music brought forward again the chorus they have recently assembled, in two cantatas of Bach. It is to these compositions that the work of this chorus is to be more particularly directed; a high and ambitious purpose. The concert gave great pleasure to the lovers of Bach's music for it was an unusually excellent performance of pieces not easy to do well, requiring a special training and a special knowledge of its style. It is the intention to give the chorus—a small body of good singers—this training and this knowledge of Bach's style; and the performance yesterday showed that it had already made good progress in gaining them.

The chorus has been well prepared in these cantatas and for this much credit is due to Stephen Townsend. It displayed a truly beautiful quality of tone, a suitable balance and, through thorough familiarity with the music, made a felicitous entrance upon its difficulties. There were more especially contained in the second and longer cantata—“Actus Tragicus,” one of the most beautiful of Bach's many church cantatas, in which there are a number of singularly poetic effects of an exceptional kind; notably in the chorus.

Arden Scores at Newark Festival

According to the following excerpts from the Newark Evening News of May 10, Cecil Arden scored a gratifying success at the recent Newark Festival:

Having left a lasting impression by her singing at the festival three years ago, Miss Arden was heartily greeted. Like Miss Bori, she has youth, beauty, voice and art to recommend her. Since she was last heard here she has gained in breadth of style and is a more finished vocalist. Her contralto is warm, mellow, sonorous and quickly ingratiating. Her tones are produced without apparent effort and are so flexible that her delivery of the roulades in the page's “Lieti Signor” air from Meyerbeer's “Les Huguenots” was gratifying in its fluency and dexterity. Inistent plaudits resulted in her singing Bland's “Carry Me Back to Old Virginny” with a tenderness and simplicity that renewed admiration of her qualities as an artist and pushed the audience into a stillness rare in the arbor.

Further evidence of her talent was given later in her interpretation of the “Mio Fernando” aria from Donizetti's “La Favorita” and in the “Seguidilla” from Bizet's “Carmen.”

A Triumph for Pavloska

Irene Pavloska, the charming young mezzo soprano, who has been reengaged by Mary Garden for the coming opera season, sang with the Men's Musical Club in Vancouver, B. C., April 25 and won a triumphant success. The press spoke of her in terms of highest praise:

A mezzo soprano has not the same comparatively easy road as some other voice when it comes to electrifying effects, but Miss Pavloska put all considerations such as these into oblivion by her supremeness of her vivacious singing and gave us a vocal instrument of undeniable worth that was well able to give us an exquisite account of the songs she sang. It does not detract from her vocal value to say that the charm of her presence, appearance and personality was a wonderful asset to her performance and altogether she made such an artistic combination that she increased every moment in popularity as the program proceeded.—Vancouver Daily World.

On this occasion the club again revealed its excellent judgment in the choice of its visiting artist. Irene Pavloska, the charming and highly talented mezzo soprano of the Chicago Opera Company who won an undisputed artistic triumph in several well-chosen groups of songs. It is not exaggerating matters one iota to state that Pavloska's listeners capitulated unreservedly to her sterling musical qualities and interpretative genius. Her voice, as yet in the early stages of a glorious bloom, is capable of expressing many exacting varieties of moods. It is ravishingly beautiful in tender and caressing moments, and big and thrilling in dramatic passages. But behind the voice of Pavloska there lies the outstanding constituent of the successful artist—namely, brains.—Vancouver Daily Province.

Jacobinoff "Strikingly Talented"

A large audience enthusiastically greeted Sascha Jacobinoff when he appeared in recital recently at the Metropolitan Opera House in Philadelphia. The reports which were printed in the dailies also were very flattering, as witness the attached:

Mr. Jacobinoff, who needs no introduction to Philadelphia audiences, demonstrated anew the complete mastery of his instrument.—Philadelphia Bulletin.

Jacobinoff is one of the strikingly talented young violinists of today. His playing is never hackneyed or tiresome, but always vibrant with force and musical intensity.—Philadelphia Record.

Mr. Jacobinoff, who is one of the most gifted and sympathetic in the rising generation of violinists, had chosen as his most important number the G minor concerto of Bruch, and his eloquent and brilliant interpretation of the familiar music was a delight to hear.—Philadelphia Inquirer.

Sascha Jacobinoff played with spirit and distinction.—Philadelphia Ledger.

Mme. Alda's Recital Long to Be Remembered

Of Frances Alda's appearance in the Spreckels Theater, San Diego, Cal., the San Diego Union said:

Again was stage space utilized for the overflow audience at the Spreckels Theater, when Frances Alda, a favorite star of the Metropolitan Opera Company, sang as an artist event of the Amphion course.

Alda was a thoroughly rounded artistic treat from the first note to the final encore, both as to the lovely quality of her voice and the charming stage picture she presented—a beautiful woman, gorgeously gowned. The famous artist sings with the freshness and finish of a voice in its prime. She possesses the rare combination of dramatic and coloratura qualities. With a perfect trill and the liquid flexibility of the high soprano cadenza, she turns with ease to the sweeping bigness and dramatic intensity of great operatic arias. The silvery purity and bell-like tone of her upper notes will long be remembered.

OPINIONS OF THE PRESS

Blanche Goode Plays at Northampton

Blanche Goode, of the department of music, Smith College, gave a piano recital at John M. Greene Hall, Northampton, Mass., May 4. Her program consisted of numbers by Mozart, Schumann, Chopin, Malipiero and Wagner. Miss Goode made a decided success with her public, and the local press spoke of her as follows:

Miss Goode's playing is sincere, thoughtful, and strong. She plays without affectations of style, or tricks, always with a firm understanding of music she interprets, often with fire, often with simple poetry. . . . One remembers the Chopin nocturne as played with a rare delicacy, both of fingers and of sentiment; lovely, clear effects in the fleet third study; crystal tones in the fragment of Malipiero, which the audience demanded to hear again. At the end of the program Miss Goode was recalled many times, and generously played additional numbers.—Daily Hampshire Gazette, May 5.

Miss Goode's playing is always remarkable for its strength and earnestness. She combines sure brilliance with depth of tone quality and firmness of expressive power, and, more than occasionally, reveals her fine musical intuition in phrasing of remarkable precision and beauty.—Springfield Daily Republican, May 6.

Raymond Havens Closes Successful Season

Raymond Havens, the well known pianist, has just completed one of his most successful seasons. In addition to his recitals in the large cities, as well as chamber music



RAYMOND HAVENS,
Pianist.

concerts with the Havens Trio, he appeared this year with the Boston Symphony Orchestra in Boston, New York, Baltimore and Philadelphia. Mr. Havens has a long list of tributes to his art, the following of which give some idea of his success:

Mr. Havens played throughout with more than mere efficiency; he displayed a quality of imagination that was moving. The music lived not alone in his brain but also in the brains of his hearers. He showed a singing tone of great beauty in the Chopin selections and made both Bach and Brahms eloquent.—Boston Herald.

He shows fine musical perception, great constructive interpretative talent and thorough technical equipment.—Boston Transcript.

There are certain renowned virtuosi who might sit and observe real music such as that which came from the instrument yesterday.—Boston Globe.

Havens Recital One of Rare Artistic Merit.—Headline, Boston Post.

Mr. Havens is exceptionally gifted, deeply musical. His tone has both roundness and depth. He is a poetic interpreter. It would be difficult to say in which music he gave the most pleasure.—New York Tribune.

He draws a tone of rare beauty, with which he tells many a story.—New York Evening Mail.

Raymond Havens captivated the house. His playing of the Rubinstein concerto with the Chicago Orchestra will long be remembered.—Albany Knickerbocker Press.

Mr. Havens has an ample technic, a remarkably beautiful tone and a very poetic interpretation in all styles.—Springfield Republican.

At times phrase after phrase seemed fairly to float from the piano instead of giving the listener the impression that they are the product of hammers striking strings.—Providence Journal.

He made an impression rarely equalled in the musical history of the city.—Portland (Me.) Evening Express.

An unheralded genius with phenomenal gifts and attainments.—Chicago Daily Tribune.

Illingworth Triumphs

The appended paragraph is culled from the New York Globe of April 16:

A few months ago Nelson Illingworth of Australia arrived in America and gave a recital to about forty people. Next morning he was nationally famous. The critics who were present literally "raved their heads off" about him. For he is one of the greatest artists who ever visited our shores, a man who looks like Abraham

Lincoln of the younger days, who has a soul and a mind such as must have invested the martyred President's body. Illingworth has a gift for song interpretation which is magic. His recitals last given were crowded to the doors by people who shivered and thrilled and laughed and cried through a long evening of the song classics.

Texas Lauds Irma Seydel

In the accompanying extracts Texas lauds Irma Seydel in no uncertain terms both as a violinist and as a composer:

Miss Seydel's playing is characterized by her swift attack and total lack of uncertainty. Her violin answers her least desire with immediate response and she imparts a lively, characteristic sweetness to every number. Her playing of the three movements of Bach's concerto in A minor was received with much enthusiasm, but not so much as was aroused by her own two compositions, "Minuet" and "Caprice Espagnole," which are exquisite numbers.—The Houston (Texas) Post, April 21.

Miss Seydel is, in addition to being a remarkably fine performer, a composer of note and two of her most interesting numbers on the program are of her own composition—a minuet, a very dainty and sprightly number, and "Caprice Espagnole," short as a Castilian's caprice and just as charming.—El Paso Times, April 26.

The singing bow of Irma Seydel drew marvelously sweet tones from her violin last night and she gave evidence of having acquired a technic which lent itself to facile and smooth readings of the selections presented. . . . She gave two of her own compositions, "Minuet" and "Caprice Espagnole." Both are meritorious, the minuet being a particularly tuneful and pleasing study.—The Houston Chronicle, April 21.

Kelly Artist Student Wins "House" Praise

The Senate Journal, which is issued from the Senate Chamber of Columbus, Ohio, recently contained the following announcement:

Dorothy Benner, daughter of the member from Vinton county, the Honorable Stephen J. Benner, was present and upon introduction by the speaker sang the "Battle Hymn of the Republic" in which the House members joined in the chorus. Miss Benner also rendered several vocal solos in a very pleasing manner.

Miss Benner is a student of Thomas James Kelly, the well known vocal teacher of the artist faculty of Cincinnati Conservatory of Music.

Program by Pennsylvania Chapter A. G. O.

The twenty-fifth anniversary of the founding of the American Guild of Organists was celebrated by the Pennsylvania Chapter at the fifty-first public service at St. Stephen's Church in Philadelphia. The program arranged was an interesting one, under the direction of Henry Gordon Thunder, organist and conductor of the Philadelphia Choral Society of St. Stephen's Church. Among the composers whose works were heard were H. Alexander Matthews, organist of St. Luke's Epiphany; Ralph Kindler, organist of Holy Trinity Church; the late David D. Wood, a founder of the Guild and formerly organist of St. Stephen's Church; Frances McCollin, blind composer, a winner of the Clemson Gold Medal and also the \$100 prize offered by the Mendelssohn Club of Philadelphia; Harry C. Banks, Jr., organist of St. Mary's Church, and Rollo F. Maitland, organist of the Church of the New Jerusalem and the Stan-

ley Theater. G. A. West, organist of St. Luke's Church, Germantown, and Dean of the Pennsylvania chapter, played Gaston Dethier's "Festal Prelude." Others who participated in the program were Dorothy Johnstone Baseler, harp; John Witzemann, violin; Bertrand Austin, cello. Uselma Clarke Smith was in charge of the committee for the service.

Minnie Tracey's Pupils Active

A very successful concert was given by the pupils of Minnie Tracey in the ballroom of the Deshler Hotel, Columbus, Ohio, on May 14. The young singers, both men and women, pleased the good sized audience not alone with the excellent tonal quality of their singing but also with the finish of their interpretations. Little Viola Harvey, fourteen years old, particularly charmed in her singing and plastic posing of Rimsky-Korsakoff's "Chanson Hindoue," while the ensemble singing of Louis Victor Saar's "Old Portuguese Love Song," with solo by Gladys Hughes, and the Flower Maidens' Chorus from Wagner's "Parsifal" were high lights of the program. Those participating included Florence McCullough, Frieda Hauck, Mrs. Arlington C. Harvey, Edith Conkright, Henry Corbin, Margaret Wood, Estelle Hively, Lester Parkins, Elsie May Patrick and Ida Enrich. The chorus members were Emma Collins, Mrs. Wallace French, Helen Fullen, Mrs. Harvey, Frieda Hauck, Clara Herbst, Mrs. Hively, Gladys Hughes, Hazel Kefauver, Helen Kelsey, Mrs. Howard Mitchell, Helen Taylor and Margaret Wood. Marie Colling was the accompanist.

Miss Tracey's spring performance took place at the Woman's Club, Cincinnati, on May 31, for the benefit of the blind, when Paul Bliss' "Forest Magic" was given its first hearing and Miss Tracey presented the second act of Lalo's "Roi d'Ys."

Klamroth Studio Celebrates Music Week

April 21, pupils of the Klamroth studios gave a recital of songs in celebration of Music Week. Among those taking part were Adele Parkhurst, Ruano Bogislav, Marion May, Nancy Van Kirk, Gertrude Rothman, Antoinette Boudreau, Elsa Toennies, Mrs. Parker, Mrs. Luetchford, Mrs. Reilly, Misses Hatcher, Cameron, Hoyt, Victor, Golibart, Alexander Wemple and Obrad Djurin.

Pizzarello's Pupils Sing in Cannes

The pupils of Joseph Pizzarello were heard recently at the home of Princess Ghika—Villa Primavera—at Cannes. Princess Alexandra Ghika sang; also Countess de Villers, Mr. Grenelle and Mr. Seveithal, formerly of the Hammerstein opera company. Tea was served after the excellent singing of Mr. Pizzarello's pupils.

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REVIEWS AND NEW MUSIC

(Carl Fischer, New York, Chicago, Boston)

GABIN MELODIES, (Negro Spirituals) (for Voice and Piano)

By Clarence Cameron White

"Bear the Burden," "Down by de Ribber Side," and "I'm Goin' Home" were "never before published in any setting," says a footnote on the title-page. The first echoes resignation. "Ise gwine to bear, Lord, bear wid' de world." It is a fine song throughout, in genuine negro-classic style, range B below the line to E, top space. "I'm Goin' Home" is in happy spirit, anticipating the final home-going, and asking "O, my mother, will you be there?" Range B below the clef to E, top space. The words of these Spirituals do not so much matter, but their musical contents are always full of religious feeling, simple heart-expression, and when set with such first-rate accompaniment, always effective when sung in public. "Down by de Ribber Side" says the singer is "gwine lay down his war shoes, down by de ribber-side" and moves along in bright manner. The constantly repeated refrain "I ain't a-goin' to study war no more" is made doubly effective by the prolongation of the final syllable of the word "study" on the vowel "E." These are new songs, quite unknown to us of the north. Range C below treble clef to B flat, third line, less than an octave. Title-page ornamented with picture of an old, white-bearded negro, smoking his pipe in a bare cabin, the picture of contentment.

(G. Schirmer, New York, Boston)

TWO CONCERT SONGS: "BIRD-MAN ON HIGH" AND "WINTER LOVE SONG"

By Frank H. Grey

The composer of many charming songs, such as "Mother of My Heart," "For You and Me," "Only a Little While," etc., Mr. Grey has the good judgment always to select poems of high quality on which to superimpose his music. "Bird-Man on High" is of course a song concerning those daredevils, the "sky fliers," this song having to do with a particular birdman, the poem by Harriet Gaylord. It is the song of his lad-love, who, night after night, leans out of her window, sending her soul to the stars, for up there is "fighting for God in the wars." The song is impetuous, with an introduction of stern strength, followed by a running accompaniment in sextolets, allusion to war, with appropriate fanfare in the accompaniment. The music becomes increasingly impassioned, in regular sequence, reaching a fine climax in voice and piano on the last line. Dedicated "To Leah Frances," and for both high and low voice.

"Winter Love Song" begins with coldly forbidding chords in minor, with reference to "the airy tides of chilling winds that blow" with the world sheathed in winter's mail, a thing of ice, apart. Then comes the crux of the song:

"But ah, the flame of sweet desire
Leaps e'er in brighter fiercer fire
For thee within my heart!"

This line of the poem (it is by Frederick H. Martens) has altogether appropriate music, with a lyric, love-expressing melody and accompaniment. The vigorous interlude, marked "strepitoso," leads to a joyous passage, full of expectancy, with a gradual building of climax, fervent, glowing, with a surprise in the way of return to minor for the last two measures. "Dedicated to and sung by Francis Rogers." For high and low voice. Query: should not the D natural on page three, second bar, be C double sharp?

Four Songs: "A BIRTHDAY ROUNDEL," "HEARTSEASE," "PHANTOMS" AND "TO A BUTTERFLY"

By John Powell

Only two are at hand, both songs being of the modernistic type, with very difficult accompaniments, the composer evidently not realizing their difficulty, for he has sovereign technic. The music is suited to the texts by John B. Tabb, and "To a Butterfly" is dedicated to Alma Gluck.

(Huntsinger & Dilworth, New York)

"MOONRISE" (Song)

By John Louw Nelson

Charlotte Perkins Stetson's poem is here set to music in most engrossing fashion, the two pages of music (only twenty-two measures) attaining grand effects through simple means. A vivid description, both in text and music, of the rising of the moon, such as the hill-dweller, and no one else, sees in summer time. "To Marguerite Dana;" for high, medium and low voice. A flat sign is missing in the first bass note, third bar, before the low D.

"THERE'S SUNLIGHT IN YOUR EYES" (Song)

By W. Franke Harling

Sung by tenor Charles Hackett, on a Columbia record, and baritone Reinold Warrenath on a Victor record, this song has gone the rounds. It is a fine love-song of two stanzas and refrain, with graceful melody and tender text, the refrain reading:

"There's sunlight in your eyes, dear,
The world shines with your smile,
And all the livelong day, dear,
Seem but a little while;
Your voice like music haunts me
With dreams of radiant skies,
There's naught in Paradise outshines
The sunlight of your eyes."

Composers who write songs consisting of piano pieces with vocal attachment should study this song, which, like Lassen, Hawley, and all practical composers, is playable, singable, effective.

Two Songs: "SONG OF KAHN ZADA" AND "SONG"

By Laurence Eyre

Laurence Hope is the poet of the first song, which is clearly of the Far East, Arabian, strange in make-up, with a syncopated cello-like melody in the bass. Yet there is an Alabama coon hiding in the repeated melody of the piano-part! "Time of performance, three minutes." "Song" (text by Le Gallienne) is of the utmost tenderness, sweetly flowing. "Time of performance, one minute."

(J. Fischer & Bro., New York)

"FIDDLERS FOUR" (for Violins)

By Mortimer Wilson

Ever since Mortimer Wilson won the cash prize of \$500 for the best orchestral overture, donated by Hugo Riesenfeld and the Rialto-Rivoli-Criterion management, his output has attracted attention. This composer knows the orchestra as others know the piano—the result of intensive study in Europe, followed by practical experience in playing and conducting symphony orchestras in the middle West and South. The May 19 issue of the MUSICAL COURIER printed a review of his work in five volumes, "Orchestral Training," highly commanding the work as "quite unique, like no other." "Fiddlers Four" is a collection of a dozen "famous old and new pieces," harmonized for violins, such as Mozart's "Ave Verum," Schumann's "Evening Song," Reinecke's "Cradle Song" (Reinecke, specialist in "Cradle Songs," was the father, like Bach, of twenty-one children), Mas-

senet's "Elegy," and pieces by Sokolow, Rebikov and Korganoff. The collection is meant as a supplement to the book noted, "Orchestral Training," these pieces all being for the elementary grade. It is really a systematic and progressive course of study in the technics of instruments, supplemented by collated exercises and studies from the classic and modern literature. Those who know the Wilsonian facility in harmonizing, his astonishing tonal combinations, some of which stay one on first hearing, and his facile manner of writing in all styles (he is a second Moszkowski in this), will find these examples of four-violin ensemble intensely interesting. Of course a string orchestra could be utilized to play the pieces, making rich and highly interesting music of "divided violins," somewhat in the style of the celebrated prelude to "Lohengrin." The work is obtainable in full score, for strings, piano and harmonium. Use can be made of it by choir-masters seeking works for a combination of strings, with or without organ obligato, and it is especially valuable for the hundreds of school orchestras that are to be found all over the country.

LOUISVILLE MUSIC NOTES

Louisville, Ky., April 27, 1921.—At the eighth faculty recital of the Louisville Conservatory of Music the soloists were Nannette Rudy Anderson, pianist, and Helen Fletcher Riddell, soprano. The piano numbers were MacDowell's sonata, "Tragica"; Chopin's nocturne in F minor; "Rigdon," by Raff; "Moonshine," MacDowell; scherzo, MacDowell, and Chopin's ballade in G minor. Miss Anderson showed the result of careful training and great natural talent. Miss Riddell's enunciation is good and her voice flexible.

Constance and Harry Gideon gave a delightful folk song recital at the Y. M. H. A., offering a large selection from the ballads of England, Ireland, Wales, the Kentucky mountains, Brittany, and songs of Jewish life "from the cradle to the chuppa." The large audience was lavish with applause.

The visit of the New York Philharmonic Orchestra, directed by Joseph Stravinsky, was enjoyed by an audience of goodly size. The program included the Beethoven fifth symphony—which, in spite of its many repetitions, never grows old; Albert's arrangement of the Bach prelude, choral and fugue; Sibelius' "Swan of Tuonela," and the prelude to the "Meistersingers." Henry Hadley's "Salome" was given with the composer directing.

The Louisville Male Chorus gave its regular concert on April 7, with John Finnegan as soloist. Mr. Finnegan was heard here with the Paulist Choir last year and made a favorable impression, which he increased on the present occasion. He sang songs by Rubinstein, Handel, Schubert, MacDowell, Devere, Hughes, Warford and Rhys-Herbert. He was many times recalled, and gave several encores after each appearance. The chorus was not in as good form as usual; in fact, there seemed to be a disposition to "let John do it all." The numbers given were by Bullard, Bach, Storch, Rhys-Herbert, Zollner, Sullivan (with George Brumagen as soloist), Wagner, Foote and Thompson. Carl Shackson, as usual, conducted.

During the week of April 4 the Delta Omicron held its national convention here. On Tuesday night a concert of out-of-town singers and pianists was given, which included Eleanor Anawalt, of Columbus; Martha Bartholomew, Detroit; Audrey Reeg, Duluth; Mary Young, Cincinnati; Mrs. Springer, Duluth; Gladys Shreve, Granville, Ohio. A vocal contest was held on Wednesday, in which Miss Shreve was the successful contestant. The national officers elected for the coming year are: President, Mrs. Harry Roy; vice-president, Florence D. Chubbach; secretary, Thurza Black; treasurer, Mrs. J. H. McGarragh. The local officers are: Regent, Elizabeth Hilleary; vice-regent, Phoebe Gould; secretary, Laureen English; treasurer, Elizabeth Dupree. On Thursday night a complimentary concert was given to the visitors by members of the faculty of the Louisville Conservatory. K. W. D.

Ten Festivals for Fred Patton This Season

That Fred Patton is a general festival favorite is evidenced by the fact that he has been booked for ten festivals this season. These include appearances at the New York festival (reengagement); Glens Falls, N. Y.; Halifax, N. S. (reengagement); Pictou County Festival, N. S.; Fitchburg, Mass.; Hartford, Conn. (reengagement); Greensboro, N. C. (reengagement); Lowell, Mass. (reengagement); and Keene, N. H. (reengagement).

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NEXT SEASON'S OPERAS.

"Can you tell me anything about the four new operas that are to be produced next season at the Metropolitan Opera House? I am not so sure about 'Le Roi d'Ys' being so new or even 'Loreley,' but even of them I have only the vaguest idea."

Of the four operas mentioned, Korngold's "Die Tote Stadt" is the only one that is really new. It was produced simultaneously at Hamburg and Cologne early in the season just ended. Erich Korngold is the son of the well known Vienna music critic, Julius Korngold, and is now only twenty-four years old.

The other three operas are only new in the sense of never having been produced at the Metropolitan.

"Snegorotchka" (The Snow Maiden), by Rimsky-Korsakoff, was written in 1881 and has never been produced in this country. Lalor began work on "Le Roi d'Ys" in 1875, and finished the original draft three years later but then turned to other work taking up the opera again only in 1886, when he practically re-wrote and orchestrated it. It was produced with success at the Opera-Comique in 1888; in London, 1901; first performance in America, New Orleans, January 3, 1890.

Catalani's "Loreley" was first produced at Turin in 1890. It is said to be a revised version of an earlier opera, "L'Eldo," first performed in that same city ten years earlier. The Chicago Opera gave some performances of it in this country in the season of 1918-19 with Anna Fitzsimons in the title role and Polacco as conductor.

STAINER VIOLINS.

"I wish a little information about the Stainer violin. Could you describe it, and the years when they were made? The date in mine, and the name is printed under the left F hole. 'Jacobus Stainer in Absam, Prope. Oenipontum, 1671.' The violin is raised very high both front and back. Will you tell me what price a Stainer will bring? Could you give me names of some of the dealers who deal in old violins."

Stainer was born in 1621 and died in 1683. He began making violins while still a youth and by 1658 had become famous. Absam, the village where Stainer was born and worked, is near Innsbruck in the Tyrol. While his violins sold for fair prices, he became involved in debt; his mind gave way and he died in an insane asylum. Genuine Stainer violins are highly prized and command a good price. It is supposed that he served an apprenticeship in Cremona. As for the price that would be paid for one now, it is impossible to say; so many things help to determine the value, that only an expert could speak with authority. You might obtain further information by communicating with Rudolph Wurlitzer Company, 120 West 42d street, New York City, or with Lyon & Healy, Chicago, Ill.

A BARITONE VOICE.

"I am seventeen years old and have a baritone voice. An eminent teacher here told me of a beautiful quality in my low and medium tones. I can scarcely take a high G in a song or aria. Should my range be greater now? Or will it develop by taking vocal lessons? What is the range of an operatic baritone? Lately my throat, after singing, seems very raw and under considerable strain when singing. This never occurred before to me. Would you advise me to find a good teacher and begin to take lessons? With many thanks for the information."

To answer your last question first—about finding a good teacher to begin lessons with—it would be better for you to rest your voice entirely for a little. You have been singing either too much or without knowing how to sing and that has strained the vocal cords which causes the uncomfortable feeling afterwards. A good teacher would probably tell you the same thing and would not advise your beginning lessons until your voice was in normal condition. It is so easy to overstrain the voice, and much more difficult to get it back in good condition. You are in a city where there are probably excellent teachers, and if you consulted one it is probable he would give you the same advice as above, that is to rest your voice and discontinue all singing until you know how properly to use your talent. An operatic baritone always has a range up to F and often to A flat.

SINGING WITH FALSE TEETH.

"A friend of mine who wears false teeth on a plate desires to take up singing. I am of the opinion that one cannot become a successful singer at any kind of solo work much under such conditions, but he states that many persons sing with a gold plate in their mouth. Is this correct?"

It is perfectly correct. There are today, hundreds, possibly thousands, of singers who have false teeth on a plate and are among the "celebrated" singers of the world. It is of course necessary that the plate and teeth be of the best workmanship, fitting perfectly, but that is only a question of a competent dentist, one who knows his business thoroughly; no cheap work would be satisfactory. Consult a dentist in whom you and your friend have confidence, hear what he has to say and the singing lessons may commence at once, if your friend has been under the care of a skilled man.

Engagements for Martha Atwood

According to the State Gazette, Martha Atwood held her audience from the first number to the last encore when she

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MUSICAL COURIER

appeared in concert at Poughkeepsie, N. Y. Her diction and pronunciation delighted the audience. Some of Miss Atwood's other engagements during the season have been at Kansas City, Mo. (twice); Jacksonville, Ill.; Trenton, N. J. (twice); Orange, N. J. (three times); Roselle Park, N. J., recital with Bruno Huhn; Little Falls, N. J., recital with Francis Rogers; New Bedford, Mass.; Hackensack, N. J.; Roslyn, L. I.; Baltimore, Md.; Boston, Mass., and New York.

MUSIC OPENS A NEW WORLD TO THE BLIND

By Althea B. Ayres

Music seems to be the one thing that the blind person can enjoy just as the sighted person and without any preliminary training. For many thus handicapped it is actually the key to another world. At the New York Lighthouse for the Blind not long ago, a girl blind since birth was discovered in whom music called up the most vividly beautiful pictures. The usual methods of teaching the sightless had failed to rouse her from her habit of lethargy. She had been taught basketry, and in the weaving rooms of the Lighthouse the bright colors of the silks that made up the patterns had been described to her, but nothing was successful in giving her a real understanding of the life about her which she could not see.

"What do I know of color?" she complained. "I cannot weave you a pattern of flowers. I have never seen a flower."

Then one day, together with several other girls from her workroom, she was taken to one of the symphony concerts at Carnegie Hall. It was her first experience of the sort, and for the first time in her life, she said she was able to "see." The girl proved to have an uncanny aptitude for visualizing objects through music. She "saw" flowers and trees for the first time in her life. Another passage of music pictured to her a shipwreck at sea such as she had read of in books but never had been able to understand.

Oddly enough, it was the appreciation of the blind for music that was indirectly responsible for the beginning of the Lighthouse service for the blind. About fifteen years ago, Winifred Holt, and her sister, Mrs. Joseph Colt Bloodgood, young American society girls traveling in Europe, were struck by the pathetic enjoyment of a group of blind men and women in charge of a "seeing guide," at a concert in Florence, Italy. At that time little was done to provide either entertainment or instruction for those handicapped by the loss of sight, and these two American girls returned to their native country determined that entertainment in the shape of music should be procured.

With the help of a few intimate friends, Winifred and Edith Holt set out to make a house to house canvas and seek out those blind persons of all ages who were deprived of the opportunities of such enjoyment. The number of those who appreciated good music was found to be astonishingly large. Some were among the very poor where the mere burden of sightlessness was felt to be all the family could bear, and little was done to lighten the slow-moving hours. Others, educated cultured men and women were found, who had lost their sight in later years, and had been forced to forego all amusements as the toll of doctors' bills increased.

A few of Miss Holt's personal friends became interested and sent in tickets for concerts. Several of the musical ticket bureaus got into the habit of sending tickets for the best performances of the season, and today a season box for the Philharmonic concerts once a week is provided by a generous donor. A group of students from the Lighthouse music department enjoys attending the Philharmonic concerts with their teacher and picking out the parts of the different instruments in the great symphonies.

"What kind of music do the blind like?" said Mary Keebler, who is in charge of the Lighthouse music. "Just as sighted persons, some like one kind and some another, but a very large proportion of the blind like the better class of music, probably because having fewer diversions, they are more serious about the things they can do. We find that among the blind men and women who come here to the Lighthouse and among those 'shut-ins' whom we reach through the home visiting service, there is a very keen appreciation for the very best of music that the city has to offer."

The New York Lighthouse for the Blind, at 111 East Fifty-Ninth street, is today much more than a ticket bureau. It combines recreational, social service and industrial work for large numbers of men and women, with expert training in many lines by which the sightless may earn a living. Miss Holt was the founder of the New York Lighthouse, and her work during the past six years abroad where she directed the activities of the Committee for Men Blinded in Battle in France, and the American Committee for Helping Italian Blind, in Italy, has resulted in the establishment of eight Lighthouses.

For the extension of the work in this country, France and Italy, the Committee for Lighthouses for the Blind has been founded by Miss Holt, and is seeking a fund of \$2,000,000. President Harding has accepted the honorary chairmanship of the committee and Andrew W. Mellon, Secretary of the Treasury, is honorary treasurer. Franklin D. Roosevelt, former Assistant Secretary of the Navy, is chairman. Those interested should send contributions to Lewis L. Clarke, treasurer, at the national headquarters, 111 East Fifty-Ninth street, New York City.

Franko Continues Popular at Willow Grove

From May 14 thousands of music lovers at Willow Grove Park (Pennsylvania) have been enjoying the notable programs which Nahan Franko and his orchestra have been presenting at that favorite resort. This is the fifth consecutive year that Mr. Franko has appeared at the park, and that the popularity of the conductor is not on the wane, but increasing, is evidenced by the fact that it is said that the largest crowd in the twenty-six years that these concerts have been given was on hand for the opening performance, May 14. Concerts are held both afternoons and evenings, with prominent soloists. The park will remain open for seventeen weeks, but Mr. Franko and his orchestra will be there until June 4 only, when Patrick Conway and his band will be the next attraction.

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MUSICAL COURIER

MINNEAPOLIS ORCHESTRA CLOSES FINE SEASON

The Palmgrens in Recital—Schumann-Heink's Concert—
 Minneapolis Choral Society Makes Debut

Minneapolis, Minn., April 25, 1921.—The final concert of the Minneapolis Symphony Orchestra series was given April 15, when an interesting program was presented in a truly inspired manner. The harpsichord part of the Rapsodia "Songs and Dances" was played by Harrison Wall Johnson on the piano, adding a new color to the orchestra offerings. A suite, transcribed for orchestra from the "Sixteenth Century for the Lute," was made up of the "Balletto detto," by Simon Molinaro (1599); "Gagliarda," by Vicenzo Galilei (1550); "Villanella" and "Passo mezzo e Mascherada," both by anonymous composers in the Sixteenth Century. No more delightful bits of music have been heard here and the orchestra gave a magnificent reading of them. Brahms' symphony, No. 1, in C minor, op. 68, was played next. The beauty of this great work was thoroughly brought out by Emil Oberhoffer than whom there is no finer or more painstaking student of symphonic music. In the years that this organization has been in his charge, there has never been a program put on in a hurry or without due regard to the composers' ideals. That and the secret of constantly rehearsing have placed this orchestra and its leader among the foremost.

The soloist was Arthur Rubinstein, pianist, whose reading of the Saint-Saëns concerto for piano and orchestra, No. 2, in G minor, was extremely interesting. He was recalled twice.

FINAL, M. S. O. CONCERT.

The closing concert of the whole season of the Minneapolis Symphony Orchestra took place at the Auditorium, Sunday afternoon, April 17. The programmed numbers were, as always, interesting and were given in a finished manner. Mr. Oberhoffer never fails to bring out all the beauties of every number played, and so the overture to the "Magic Flute" by Mozart opened this day's program with delicacy and refinement, while the "Unfinished" symphony of Schubert was a welcome second number. The Glazounoff suite—"Scenes de Ballet" (four numbers)—was especially appreciated.

The soloists of the day were Mr. and Mrs. James Bliss, two local pianists, who played the Mozart concerto for two pianos and orchestra in E flat major. Mr. Bliss has long been a favorite in this city having been here since 1906, and Mrs. Bliss (Carrie Zumbach) was accompanist for three seasons with Florence Macbeth and one season with Florence Easton. It was an understood fact that they would give a beautiful reading of this work and they acquitted themselves with great credit.

THE PALMGREN'S IN RECITAL

Selim Palmgren, Finnish composer, and his gifted wife appeared in recital at the First Baptist Church, April 13, when a large audience greeted these artists. The Minnesota College was the sponsor for this concert. This is one of many recitals given here this season. They have all been well patronized.

Mr. Palmgren is a fine artist, as is also his wife, and the program contained many interesting numbers; but the greatest enthusiasm was shown when he played his own compositions. These were most of them more or less familiar and are used by many of the local teachers. The couple spent two days here visiting the public schools and the music schools. At the MacPhail School a recess was called for all teachers and classes in the building, and Mr. Palmgren played a half hour program that was enthusiastically received. More than 400 students were in the auditorium for this impromptu program.

SCHUMANN-HEINK CONCERT.

Madame Schumann-Heink gave her annual recital at the Auditorium, April 20, when a packed house greeted this famous contralto. She sang Mozart's "Vitellia," from "Titus"; "When the Roses Bloom," by Louise Reichardt; "Over the Steppe," by Gretchaninoff; "Indian Spring Bird," by Lieurance; "Pirate Dreams," by Charles Hueter; "Little Fidget," by Hildach; "Heilige nacht," "Taps," "Cry of Rachel" (Salter), "Have You Seen Him in France?" (Stephens), "Kerry Dance," by Malloy, and "Bolero," by Ardit. She was at her best, which is just about the best that there is, and she responded with many encores to the insistent applause. She was ably accompanied by Katherine Hoffman, and was assisted by George Morgan, baritone, who made a favorable impression.

MINNEAPOLIS CHORAL SOCIETY MAKES DEBUT.

The newest musical organization of our city came into being when the Minneapolis Choral Society gave its first concert at the Auditorium on April 22 with Gustav Schoettle conducting. The 250 voices of this chorus were selected from 600 applicants and their singing was a revelation when one remembered that the rehearsals extended over just ten weeks. The attacks were fine, the enunciation not quite up to standard but with a great success. The "New Earth," by Henry Hadley, an ode for mixed voices and soloists was splendidly given. Elsa Henke was the piano accompanist, Chandler Goldthwaite presided at the organ, Ruth Bradley Swinnerton was the soprano soloist; there were also Helen Foote Mueller, contralto; Earl Fisher, tenor; Harry Phillips, bass. The solo voices were beautiful and the whole program was a fine example of what can be accomplished.

The Civic Music League backed this enterprise and Minneapolis is proud of the success of this worthy undertaking.

R. A.
 When I came to Berlin the vocal conditions were in a bad state. The opera was filled with poor singers and there was no interest. Gradually foreign singers began to come in; incidentally, Geraldine Farrar being among these. With this influx there seemed to be new life in vocal art. However, all this took time. People were slow to take up new ideas and young foreign teachers had many struggles to gain recognition.

I can remember one incident which bears repeating in that it

shows a certain state of mind which existed. Franz Ries, well known and remembered as a violinist and, at the time I came to Berlin, head of one of the largest music publishing houses, came to call on me. I had heard before that he was coming and was eager to meet him. He was an elderly gentleman at the time and I can see him now as he came into my studio and met me with a look of shocked astonishment. This latter was due to the fact that he found me young rather than middle aged or gray, as most of the teachers of the time were. That a "young" musician had anything to give the vocal world of the day was beyond his comprehension. In fact, I have often felt that the idea persists in Europe that one must be middle aged or elderly to do anything.

Speaking of his internment and subsequent arrival in America, Mr. Fergusson said:

The old saying that "every cloud has a silver lining," is true, for my internment has been a blessing to me. I have been giving three concerts a year in Berlin and my programs were almost entirely German songs with once in a while an exceptional Italian air, and in my teaching it was the same. But since I have been away from the old environment I have learned Russian, I have found the delights of modern French music and have come to care for our own American compositions. That was the way in our musical circle, we were in a group from which the war dragged us. Just to show how changed Berlin became in the years I was there I would like to say that at the close of my teaching period I had less than eight or nine different nationalities in my studio. There were, of course, German students and among others were Russians, Poles, and even Swedes.

In closing he spoke of the present vocal conditions at home. We are forging ahead all the time in Mr. Fergusson's opinion, not because of the fact that there are so many concerts and artists before us, some drawing crowds and some just a small following, but rather that our conservatories and music schools are filled with eager young musicians. With a bright and optimistic thought for the future!

David Zalish Gives Recital

A large number of friends attended the piano recital given by David Zalish and his artist pupils in Aeolian Hall on May 17. The audience showed marked interest, applauding the performers with a sincerity rarely heard. Fifteen of Mr. Zalish's pupils appeared, and despite the length of the program, the entire audience remained from beginning to end, each being personally interested in one or more of the participants. Sylvia Love opened the program with Beethoven's sonata, op. 57 (first movement), and later gave a group comprising the Gavotte, Gluck-Brahms; four numbers by Chopin, and Moszkowski's "Jonglaise." Frances Poel was heard in "Le Desire." Cramer. Tillie Leibowitz played "Moment Musicales," Schubert-Leschetizky; valse in A minor, Chopin, and "Le Coucou," Daquin. Simon Cohen gave "Shadow Dance," MacDowell. May Levine rendered Liszt's second Hungarian rhapsody. Mendelssohn's scherzo in E minor was played by Anna Elterman. Rebecca Simon rendered four two-part inventions by Bach. Dorothy Mayer gave Paderewski's minut in G. Ethel Berkowitz was heard in Leschetizky's "Two Larks," and "Rondo Capriccioso" by Mendelssohn. Scharwenka's "Polish Dance" was played by Celia Wolosz. Bertha Schur gave Chopin's nocturne in E flat, and E flat valse. Fannie Silverman played Rachmaninoff's prelude in C sharp minor. Gertrude Kornweiss offered the G minor prelude by Rachmaninoff. Ray Tobias presented Chopin's "Fantasia Impromptu" in C sharp minor, and Cecil Grady gave the impromptu in A flat by Schubert. The concert closed at a late hour with a group of four solos: "On the Mountains," Grieg; valse in E minor, Chopin; Turkish march, Mozart, and Liszt's thirteenth Hungarian rhapsody, played by David Zalish, which brought forth storms of applause.

Successful Dunning Demonstration in Texas

Cara Matthews Garrett presented a recital at the San Marcos (Tex.) Academy Chapel on May 10, which exhibited the Dunning System of Improved Music Study. An exceptionally large audience was present at the first demonstration of the kind held at the Academy and much interest was therefore manifested in the work of the young stars who showed skill at the mastery of rhythm and the ability to form rhythmic pictures. The program also revealed the ease and naturalness with which these children were able to perform scale work, transposition at the keyboard, written transposition, key signature, ear training and dominant seventh chords.

Miss Garrett has had a most successful year at the academy where she expects to work with an even larger class next year. She will also be connected with the Academy Summer School at Camp Palomar, Palacios, Tex., from June 14 to August 20, both as teacher of children and as conductor of a normal course for teachers in the Dunning System. After the close of the camp she will visit Chicago where she will again study under Mrs. Dunning.

Lester Donahue Busy Abroad

Lester Donahue, the pianist, was scheduled to give his annual London recital at Aeolian Hall May 26. Mr. Donahue returned to London from Paris, where he was sent in order to give a program at the studio of Mrs. Harry Payne Whitney, the sculptress. While there, he also played at the studio of the well known sculptor, Jo Davidson. His program at the Whitney studio was that of a full recital including the MacDowell "Keltic" sonata, Brahms' ballade, the Balakireff "Islamey" and works by Debussy, Dohnanyi, Liszt and Rachmaninoff, to which he was compelled to add four encores. Before returning home after his London recital, he planned to make a public appearance in Paris.

Ralph Cox Songs Featured

A group of six songs by Ralph Cox figured prominently on the program of Edna Wolverton at her recital in the Central School Auditorium, Orange, N. J., recently, with Mr. Cox at the piano. The charming soprano and the composer were enthusiastically received by a large audience. The group of songs included "Love Planted a Rose," "Dream Trail," "The Afternoon," "Aspiration," "To a Hilltop" and "The End of Day."

Saginaw Hears "Romeo in Georgia"

One of John Prindle Scott's late secular songs, "Romeo in Georgia," has been heard several times recently in Saginaw, Mich. William J. Brydges, a local baritone and former Witherspoon pupil, has used it at various concerts in the Michigan city. Bruce Benjamin, a leading tenor there, has also featured this number on several local programs.

SINCERITY IN SONG

By Ida Geer Weller

Not until people realize that the study of music is as absolute and scientific as the study of engineering or astronomy or mathematics will we have with us a better prepared and therefore more satisfying element in our concert halls. The wild idea in the minds of many that music, and especially vocal music, is an ethereal, mysterious, uncanny production of sounds, is responsible for much of the torture inflicted on audiences of today. When it is plain



IDA GEER WELLER.

to the singer what pure tone is, how to produce it, and what to do with it for color and effect, then songs will take on an added value, for the audience will get the story because the singer is able to tell it intelligently. Then a program will be carried out on a line of direct interest, and the minds of those in the audience will grasp the educational as well as the entertaining worth of the songs, and the time will be well spent for those who have had the hearing. When the singer knows just exactly what he is about, the why and wherefore of all that is being done, then there can be freedom in singing songs, giving them in their true value, often adding to them to such an extent that the ordinary song will stand out as a gem. Some one may wonder how to get such instruction. Well, in the first place, study with a vocal master who can sing and demonstrate tone, one who himself knows what to do and can teach others. Not every great singer is a good teacher. Who ever heard of one studying violin or piano with a cornetist or a drummer? But many will take the human voice, the most delicate of instruments, and give it to the training of one who cannot make an intelligent vocal sound. I grant that no two voices are alike, and that therefore they may need different work. Yes, no two paintings are alike, but every artist goes through a technical training that gives the rock foundation for work, and with that rock to stand on he can paint and color, with his own individual ideas, the vision that comes to him, and make it stand out among many. An audience can recognize at once the singer who is well grounded and the one who flounders through one song after another, making all kinds and types of tone. I shall always appreciate the fact that it has been my good fortune to study with a master who knows what tone is and how to make it and how to remedy the troubles in voice production. This knowledge carries with it the greatest asset in the way of being able to sing a program over again without one moment of fatigue. To know that you are master of the song and can carry it along as you like and not to feel that every tone may be the last and almost faint from exhaustion at the end of a performance; to be able to stand on your feet and open your mouth and let the tone flow, and not feel that you have to push and strain, wriggle and squirm, and almost lift the top off your own head as well as that of the audience; to be able to do songs of every type and color a program so that there is food for every listener, is largely due to the well defined and substantial training I have had in the studios of Yeatman Griffith. To know that there is always one more step to take and one more difficulty to overcome, and not get into the self-satisfied way of thinking the end of all perfection has been reached, is a very valuable asset, and to have a teacher who realizes that each day brings us nearer the high ideal for which we are striving, is an incentive to do good work. An essential to good work is a careful and deliberate selection of songs. Each one must serve its purpose, and, if on the face of it you can see no purpose, better not sing it. Building a program is just as important as building character, in fact, very often shines through the program, and it is very easy to judge the type of singer you are to hear from the outline of the program. A song that fails to "go over" has very often been killed by its position on the list. One needs to be a student of literature as well as music in order to build an interesting program. It should paint a picture and tell a story as well as sing a song; it should bring joy and gladness and comfort as well as entertain. After hearing one of my programs a woman came to me and said that she had been a singer and had not been singing for some time, was discouraged, but that she felt like singing again and wanted me to know that I had given her courage. One of the greatest compliments that I ever receive is when some one tells me that I sing as though the audience were my friends. Another essential to singing is to have a good accompanist. That does not mean merely one who can strike

all the notes in time and place, but one who follows the song with the feeling of the singer, one who anticipates what is to be done, and one who can do the work without any thought of the singer. To know that you can go out and just sing and give your message in song to your hearers without having to wonder if the accompanist will be there when you are, or if you will have to hurry along to even up at the end of a measure, is a great joy to both the audience and singer. I have sincere regard and admiration for and believe in the kindest recognition of accompanists, for in fact they are just as important and essential to artistic work as the singer. An audience can be of great help to an artist and I have always found great inspiration from those for whom I sing. If one is sincere, and it is generally very evident, that is quite an introduction and helps to establish an interest at once. We all love one with a gracious manner and unaffected, real American spirit, and are ready with our interest and applause. There will be a big place for the American voice, for the voice that carries with it all the traits and instincts of our liberal and independent thinking and living is sure to find a hearing. The American has a big and broad mind and a spirit of freedom that comes to us from the early days of the first settlers, and is bound to tell in our music and its interpretation. We stand first in finance, progressive movements, love of humanity, public education and improvement of all kinds, and we will ever hold our place at the head of the world in music and art. It has taken some time for us to realize that we are worth while musically, but we are gradually coming to see that all we have been told and almost forced to believe as to our nothingness and the altogether superior type of European musician has been rather a fairy tale. One thing is sure and certain: if we never believe in ourselves it is going to be quite a problem to have anyone else believe in us. We have always been satisfied to sit back and see the other fellow carry off the laurels (and cash), but our great United States has shown the world what it is and what it can do in other lines. And let us not forget that music is one of our fine points too. Then we must not forget to give praise and credit to our own composers. They have worked at great odds and under many trials to bring forth music from the American mind. They are always striving to do better, and we appreciate every step that has been taken, and on every occasion use American songs and gladly do our part to help the good work along.

Activities at the Martin Studios

Over 250 people enjoyed the program presented by pupils of Mrs. James Stephen Martin at her Pittsburgh studios at the reception given in honor of the Princess Tsianina and Charles Wakefield Cadman. The students participating included Anne Hagmeier Woesthoff, contralto; Jeanette Booher Parker, soprano; John Brigham, tenor, and George Kirk, baritone, and, according to Harvey B. Gaul

in the Pittsburgh Sunday Post, it was the finest exposition of studio work he had heard in years.

On April 28, Mrs. Martin presented Howard G. Wilbert, baritone, in a recital of characteristic songs. Mr. Wilbert has personality, imagination and his diction is clear and distinct; in fact, he proved on this occasion that he is well equipped vocally.

MITNITZKY DELIGHTS COLUMBUS

Columbus, Ohio, May 1, 1921.—A beautiful tone plus veratility and aptness of technic are what characterized the playing of Issay Mitnitzky, the Rusian violinist, in his recital at Memorial Hall April 21, when he played under the auspices of Ella May Smith. Mr. Mitnitzky, with his brother, Maximilian, a Columbus teacher, at the piano, delighted his hearers with a program embracing a wide scope. The broad and flowing intonation of the adagio movement of Handel's E major sonata revealed the purity and warmth of his fluent tone, and the allegro motives demonstrated with what accuracy and strength the artist was able to handle the difficulties of rapid bowing.

Paganini's concerto in A major, with the artist's own cadenza, was an artistic performance of which Mr. Mitnitzky has a thorough appreciation and keen understanding. The third group was lighter, consisting of the Chopin-Wilhelmy nocturne in D major; "Marie's Cradle Song," by Reger-Barmstrom, played with muted strings and repeated at the insistence of the audience; the Ture-Rangstrom, "Sarabande," and the Tartini-Kreisler variations on Corelli's familiar theme, all played with expression and feeling. Perhaps the most beautiful offering was the Schubert-Wilhelmy "Ave Maria." A somber and shaded number was the artist's own composition, "Valse Melancholique," enthusiastically received. The program was closed with "Nel Cor Non Mi Sento," by Paganini. This number was deftly and accurately played by the violinist with no accompaniment. The final encore was his own "Scherzo." Mitnitzky's stage manner was very pleasing and his popularity was ever in evidence.

N. H. B.

Kindler Called "World's Greatest Cellist"

Hans Kindler was compelled to respond to many encores when he appeared in concert with the Lancaster Municipal Orchestra in Lancaster last month. According to the Examiner of that city this great artist has reached the point where he defies criticism; since Casals has retired there is no longer anyone with whom he can be compared. The same paper also stated that his work at this concert marked him undoubtedly as the world's greatest cellist. A few days later, April 16 to be exact, he played for the Harmonia Circle of Lebanon, Pa., and won another undisputed success, one of the papers stating that Mr. Kindler ranks with that small galaxy of stars who stand at the pinnacle of the musical profession.



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NINETEENTH SPRINGFIELD FESTIVAL BEST IN YEARS

(Continued from page 5.)

THIRD CONCERT.

In the evening came further evidence of the versatility of these players from Philadelphia. The score accompanying Gabriel Pierne's "Children's Crusade" would have been a difficult one in less intelligent hands; but as these men interpreted it, the piece became a smoothly moving and majestic pageant. The piece itself was a first-time one, and there was much local interest in hearing it. Mabel Garrison and Marguerite Ringo were chosen respectively for the parts of Alain and Ally, sung by both with poetic fervor and absolute accuracy. James Price,

denly taken ill the same morning. Miss Garrison sang with irreproachable style the aria "Uno Voce Poco fa" from "The Barber of Seville," in which the beautifully florid score was negotiated with ease and rare flexibility. Her voice in the more lyrical numbers of her second group was a memorable delight. She sang the old French bergerette song, "Belle Aminte," and the "Vous Dansez," by Lemaire, with exquisite delicacy; and on her third appearance, with her composer-husband, George Siemann, at the piano, she gave a piquant rendition of Richard Hageman's "Nature's Holiday," and a particularly lovely example of

some of those of recent years, is unanimously voted by music lovers here as great a success as any; and throughout, the orchestral assistance rendered by the Philadelphia



UNCONVENTIONAL BETWEEN-CONCERTS GROUP OF THE SPRINGFIELD (MASS.) MUSIC FESTIVAL ENTHUSIASTS.

tenor, and Walter Greene, bass, both newcomers here in festival annals, sang their parts with credit. Neither was given sufficient opportunity to distinguish himself or display his capabilities in more dramatic forms of vocal expression.

FOURTH CONCERT.

On Saturday, Toscha Seidel, one of the flock of Leopold Auer "wonder pupils," contributed for both the morning "public rehearsal" and for the afternoon instrumental concert, two numbers for the violin—the Mendelssohn concerto in E minor and the Saint-Saëns "Rondo Capriccioso." His playing has all the marks of an extraordinary virtuosity. With flawless orchestral setting each number was a genuine work of art; but a great audience was more than disappointed when, despite applause which was continuous for ten minutes, he refused to contribute an encore. He was accompanied by his mother, and the two made some lasting acquaintances while here.

FIFTH CONCERT.

Saturday night was "Artists' Night," with Mabel Garrison in the place of Hulda Lashansha, who had been sud-

another realm of singing in the Saint-Saëns' "Nightingale Song."

Walter Greene, the baritone whose voice gave much evidence of richness and power at the Friday night concert, sang his two romantic songs, one from Cellini and the other from Wekerlin, in a way that left little doubt of his ability. Mr. Greene is one of those artists who leave an almost unanimous wish for opportunity to hear his voice in combination with another or in a recital of his own. Mr. Althouse in this concert proved conclusively his splendid worth in "Che Gelida Manina" from Puccini's "La Bohème," and the "Douce Image" from Massenet's "Manon." For encores he gave spirited versions of "Vesti la Giubba" and the famous "La Donna e Mobile" from Verdi's "Rigoletto." His compelling fervor and engaging sincerity were other chief reasons for the splendid reception accorded him. Since he was last heard here he has acquired in large degree much of the true Italian timbre, and of his ability to shine in opera there can be no manner of doubt.

The 1921 Festival, while not attended quite so well as



Photo by J. Carroll Brown, Inc.

JOHN T. BISHOP,

Conductor of the Springfield May Festival held annually for the past nineteen years. This is a new photo taken especially for the Musical Courier, and the only one taken in recent years.

Orchestra players was a source of constant comment and delight. DUROC.

Alice Warwick Sings at Musicales

A musicale and reception was given at the studio of Agnes Claire Brennan, pianist, on Riverside Drive, May 14, when the program was presented by Alice Warwick, coloratura; Nellie Brennan, mezzo soprano; Maurice Mathews, violinist, and Agnes Claire Brennan, pianist.

Miss Warwick sang with her usual brilliancy of voice and charm. She has the rare ability of entering into the mood of the song, combined with excellent diction and winning personality. She held her audience's interest, from the aria and songs by Schumann and Dvorák, to the group of children's songs by Curran, Gaynor, Del Riego and Gartlan. A number of them were repeated including "Minnetonka," by Lieurance, with violin obligato by Mr. Mathews.

Miss Brennan revealed a rich mezzo, well controlled, which she uses with intelligence; the voice is unusually warm in the lower register. She was also heard to advantage in "Liete Signor," by Meyerbeer, "Lunge dal Caro Bene," and songs by Handel, Woodman and Scott.

The violin numbers by Mr. Mathews added much interest to the program. He played with warmth, freedom and admirable musicianship numbers by Bach, Kreisler and others. A number of encores were necessary.

The piano selections by Agnes Claire Brennan were warmly received. She displayed a large tone, rich in quality, combined with excellent technic. Among her compositions were the scherzo, B flat minor, Chopin, and andante finale from "Lucia de Lammermoor" (for left hand alone), arranged by Leschetizky.

Lennox Sings "Banished"

Elizabeth Lennox included Frederick W. Vanderpool's "Banished" in her program at Lufkin, Tex., on May 18.

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SAN CARLO COMPANY
SCORES IN BALTIMORE

Four Operas Given Before Enthusiastic Audiences—John Finnegan with Paulist Choristers—Municipal Pier Concerts Close—Baltimore Opera Society Heard—Oratorio Society Gives "Elijah" at Public Rehearsal

Baltimore, Md., May 9, 1921.—The thoroughly enjoyable season of the San Carlo Opera Company is, with the exception of the "Lohengrin" performances of the Baltimore Opera Society, the last important musical event of the year. Coming, as it did, at the end of a season that has been crowded with music of the highest order, the fine impression that was made by the organization is a tribute to the high standard maintained in all its productions. The orchestra, scenery, choruses, etc., are all satisfactory, and of a kind to form a noble background for the many fine voices in the cast.

The opening performance of "La Tosca" was chiefly notable for the fine conducting of Gaetano Merola and the excellent acting and beautiful voice of Giuseppe Montanelli, who gave a noteworthy reading of the role of Scarpia. Louise Taylor was cast in the title role, singing the "Vissi d'arte" with much sweetness and beauty. Giuseppe Agostini also received warm applause for his singing of "Quelle lucevan le stelle." The off-stage singing of the chorus during the second act was one of the best effects obtained in any of the operas presented, tonality, time and attack being beyond criticism throughout the difficult scene.

The cast of the second opera, "Thais," was fine throughout. Anna Fitziu, as Thais, was delightful both pictorially and vocally. Her singing left nothing to be desired. The Athanael of Mario Valle was a splendid study in restrained fervor. The singer's rich, resonant baritone and fine stage presence made the part stand out in the excellent ensemble. Pilade Sinagra, who sang Nicias, had little opportunity to display the real beauty of an exquisite lyric tenor. Merola conducted, receiving a personal ovation for the "Meditation," which he wisely declined to repeat.

The matinee performance of "Faust" was as successful as its predecessors. Pilade Sinagra came into his own as Faust, and swept his hearers before him with his lovely tones in the "Salve Dimora." Sofia Charlebois was an attractive and youthful Marguerite, whose voice showed at its best in the high dramatic tension of the fourth act. The Mephistopheles of Pietro De Biasi was a highly finished and entirely admirable presentation, the sardonic élan of the conception furnishing the high lights for which a luscious bass voice and fine presence laid the foundation. May Barron, as Siebel, was a delight to the eye, and sang well.

"La Forza del Destino" closed the short season brilliantly. Pietro De Biasi renewed the fine impression he made in the afternoon, in the role of Father Quadrano. Louise Taylor sang Leonore, and Giuseppe Inzerillo displayed a beautiful voice in the role of Alvaro. Montanelli gained new laurels as Don Carlos. A word should be said for Natale Cervi, who does very amusing buffo roles. It is to be hoped that this excellent company will return to Baltimore next year and earlier in the season.

JOHN FINNEGAN WITH PAULIST CHORISTERS.—The concert of the Paulist Choristers two weeks ago was an event deserving of the utmost support and attention. For some reason, only the smallest number of people heard what proved to be an enjoyable and unusual concert. The tone of the choristers is rich and full, their breath control superb, and their pitch absolutely true. The solos were admirably sung by John Finnegan, tenor, and a boy soprano named Comtois, who has an unusually lovely voice.

MUNICIPAL PIER CONCERTS.

The series of concerts which has been given to the public during the winter at the Municipal Pier was brought to a close with the end of April. These concerts were started as an aid to Social Settlement work in the foreign districts, and the utmost credit is due to the musicians who gave of their time and talent to make the concerts a success. It was freely predicted, when the project was broached, that it would be impossible to keep the concerts at a high standard of musical interest, because there was no money to pay anyone, and artists of sufficient merit to be worth hearing would not be willing to donate their services. The falsity of this view has been abundantly proven by the fact that all the best musicians in the city have given their best to the Municipal Pier concerts and have drawn real pleasure from the enthusiasm with which the capacity audiences have greeted them every Sunday. It is a fine work, with a good object, and the committee in charge wishes to express its gratitude to all who assisted.

BALTIMORE OPERA SOCIETY.

A private rehearsal of "Lohengrin," to which the season subscribers were invited, was given last week at the City College auditorium. The audience was large and well pleased with the splendid choruses, which were given with great spirit. The soloists were Ernestine Langhamer, as Elsa; Constance Novakowska-Heyda, as Ortrud; Dr. Leopold Glushak, of Washington, as Lohengrin; John Osbourn, as the King; George Pickering, as Telramund; and Harry F. Rosenburger, as the Herald. David S. Melamet, the director, has his forces well under control.

BALTIMORE ORATORIO SOCIETY GIVES "ELIJAH."

The Oratorio Society, which has suffered from the same lack of an orchestra that has paralyzed so many of the local enterprises this season, has announced that it will be unable to give any of its regular concerts on account of lack of funds to secure an orchestra from another city. A public rehearsal was held, however, last week, at the City College auditorium, at which "Elijah" was well sung. The soloists were young singers from Washington, Annapolis and Baltimore. Joseph Pache directed.

D. L. F.

Cecil Arden Still Filling Dates

On May 8, Cecil Arden appeared at the Academy of Music, Brooklyn, for the benefit of the Destitute Women and Children of Ireland. She scored a very emphatic success with a group of little known Irish airs arranged by William Arms Fisher. On May 10, Miss Arden appeared at the

Newark Festival with Mme. Bori. She had made many admirers at her last appearance there two seasons ago and was greeted with spontaneous applause at the close of her first number, "Lieta Signor," her encore being "Carry Me Back to Old Virginny," which was given with a tenderness and simplicity rarely heard.

Miss Arden will fill several engagements before leaving for Vancouver, B. C., on June 9, where she goes with the Edison Caravan Convention. Upon her return she will leave for a hurried trip to Europe, returning in time to fill her pre-opera engagements which begin in September.

Graveure a Golf Enthusiast

Not only do music editors write about Louis Graveure, the prominent baritone, but golf editors, finding him a great golf enthusiast, also devote space to him. The following recently appeared in the San Francisco (Cal.) Chronicle: "One of the local sporting goods stores is responsible for the latest midnight pastime. Instead of the old, rather cumbersome tin putting cup for indoor practice, there is now on the market a rubber contrivance which serves admirably



LOUIS GRAVEURE,
Making a hit.

and can be carried around in the vest pocket. Graveure, the baritone came to dinner armed with one of those entire inventions the other evening, and, believe me, there was no music nor discussion of moral philosophy or poetry that night.

"We had innumerable putting matches, quite solemn and silent affairs, and somewhere about 2 a. m. the baritone departed with his pockets bulging with nickels and dimes that he had annexed from less steady hands and accurate eyes, and himself much prouder of these trophies than of the box receipts from a dozen song recitals. But don't take the durned thing down to the office with you lest your business be demoralized."

Hanna Brocks-Oetteking Pleases Kingston Audience

Kingston, N. Y., May 20, 1921.—The Symphony Society scored a splendid success at the opera house on the evening of May 16, in its annual concert, the soloist of the evening being Hanna Brocks-Oetteking, soprano. According to the Leader, when the singer made her appearance "there was a hush over the house as the audience expectantly awaited the second number, a vocal selection by Mme. Brocks-Oetteking, teacher of music and famous as a vocalist in the musical world. And as Mme. Oetteking came gracefully before the footlights she received an ovation. Beautifully gowned in a creation of pale blue silk, her charming personality went straight to the hearts of her audience and her smile was so captivating that even before the first note had come from her wonderfully trained and gifted throat, it was evident even to a casual observer that she had made an instantaneous hit. The selection was given in a manner truly interpretative. The wonderful expression brought out all the delights of the song, light and gay as springtime is really meant to be, and at the conclusion an encore was graciously given."

Mme. Brocks-Oetteking's rendition of the Strauss "Voices of Springtime" was also favorably commented upon by the Daily Freeman: "Mme. Brocks-Oetteking has a very sweet and musical voice and remarkably facile technic and so pleased her audience as to be applauded to the encore point. She graciously sang again. A group of seasonal songs was also charmingly sung by Mme. Brocks-Oetteking. They were 'Whispering,' Mana-Zucca; 'By the Waters of Minnetonka,' Thurlow Lieurance, and 'Love in April,' Christiaan Kriens."

S. B.

Chevy Chase Summer School Attracts Notice

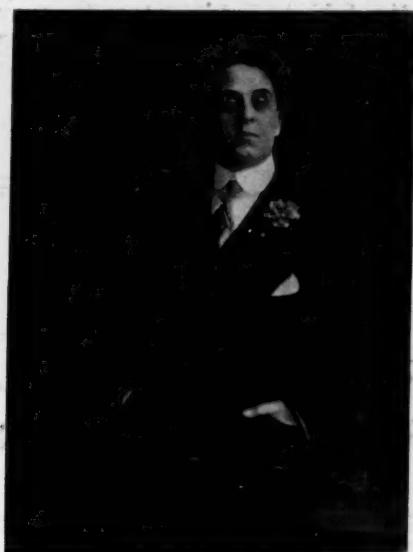
Information regarding the Chevy Chase Summer School of Music, Washington, D. C., beginning June 4 and lasting six weeks, has been sent out. McCall Lanham is the musical director and Dr. Harrington, principal. May 3 a glee club concert was given at the school, when choral and solo numbers were performed. Alice Cary, Miss Simon and Miss Rountree appeared in solos, and Mr. Lanham sang songs by Hess, Secchi and Huhn. Two charming sextets were given by Misses Crawford, Dean, Walton, Repp, Simon, LeMasters, Miller, with violin obligato by Miss Wilson.

May 12 a vocal recital by Mr. Lanham's pupils brought forward the following solo singers: Rhea Walton, Allene Dear, Rose Jeannette Driscoll, Dolores Brownson, Catherine Dean, Alice Cary, Emily Crawford, Virginia Wilson, Ruth Maxwell and Mildred Repp. Besides these soloists the glee club sang some of the numbers given at its own concert of May 3. The outlook for a successful summer session is excellent.

Hallett Gilberté Closes Successful Season

Hallett Gilberté, American composer, has closed a successful season, which opened auspiciously at the Lockport Festival in October, where his appearance with Idelle Patterson, who sang his songs, was a decided success. Since then he has given thirty-eight recitals of his songs throughout the country, and the past three weeks he has been busy filling engagements in the West.

While in Chicago Mr. Gilberté received a great deal of social attention. April 19, Alma Hayes Reed featured his songs at the last concert of the Rogers Park Woman's Club. At the close of the program they were reengaged for next season, which fact speaks for itself. May 21, Mr. and Mrs. James MacDermid gave a program of his compositions at the Fine Arts, when Sybil Sammis MacDermid ended the program by singing "Ah! Love But a Day" and his latest song, "Come Out in the Sweet Spring Night," which she had to repeat twice during the afternoon. This song Mrs. MacDermid has made quite her own, as she has sung it on over a hundred programs. A reception was given in his honor by Mrs. Reed Hayes, when many of the



HALLETT GILBERTÉ,
American composer.

leading musicians of Chicago made or renewed the acquaintance of this popular composer.

Artists who entertained Mr. Gilberté during his stay in the Windy City were: Charles W. Clark, who gave a dinner, after which Mr. Clark delighted all by singing his "Devil's Love Song" as only he can sing it; Mr. and Mrs. Clarence Eddy, who gave a delightful dinner musical at their home, and Mrs. Eddy honoring the evening guest by singing a group of his songs artistically; Mary Welsh, the well known Chicago contralto, who gave a delightful luncheon party. Others who extended hospitality to Mr. Gilberté were Lucille Stevenson, the well known soprano; Charles Watt, of the Musical News; Ralph Leo, the rising young baritone, who, by the way, will feature "The Devil's Love Song," with the composer at the piano, at the Buffalo Festival next November.

Mr. and Mrs. Charles Heubline arranged a delightful week end party at their new home, "Wild Rest," closing the festivities with a Gilberté program. His last engagements were recitals at Worcester, Salem and Boston. He is now at his summer home, "Melody Manse," at Lincolnville Beach, Me., where he will rest before finishing a number of new compositions. One is for Idelle Patterson, who made such a success of his songs at her Carnegie Hall recital last November. This song will be the feature of the group of Gilberté's songs which she is to sing at the Buffalo Festival, this fall, accompanied by the composer.

Lynette Koletsy at Institute of Musical Art

Another talented pupil of Edwin Hughes gave a successful piano recital at the Institute of Musical Art, Saturday, May 14. Lynette Koletsy, a candidate for the artists' diploma, presented a program of big numbers, in the performance of which she revealed real talent and a careful and thorough training. Her opening number, the Bach-Liszt prelude and fugue in A minor, was given with tech-

nical assurance and ease, and much force. Her program also included the fantasy in C minor (Chopin), sonata in E flat minor, op. 81 (Beethoven), "Waldesrauchen" (Liszt), ballade, A flat major (Chopin), and "In der Nacht" and "Novellette," D major (Schumann). She plays with energy, enthusiasm and accuracy. While power and a facile technic were shown in the Bach and Liszt numbers, it was in the Schumann group that she put coloring and interpretation. Mrs. Koletsy has a charming stage presence which will be an asset in her career as a concert pianist.

MEMPHIS SEASON NEARS END**Beethoven Club Presents Helen Stanley—Cortese Brothers Sponsor Added Attractions**

Memphis, Tenn., April 30, 1921.—The Beethoven Club presented Helen Stanley, soprano, as its offering for the third artist concert, and despite the heavy downpour, the Lyric Theater was crowded. The program was well chosen, and Mme. Stanley responded to insistent demands for encores. Franck's "La Procession" and the "Manon Lescaut" aria brought an outburst of applause.

With the presentation of Martinelli, tenor, and Lenora Sparkes, soprano, in a joint recital, the Cortese Brothers have again proven that they want to give Memphis the very best in music. The reception accorded these two artists was remarkable. Martinelli was encored every time he sang, and was most generous. The audience never seemed to be satisfied. Miss Sparkes' reception was equally genuine, and she was recalled again and again. Emilio Roxas was at the piano and gave excellent support.

April 9 and 10 the Cortese Brothers presented the New York Philharmonic Orchestra in a thoroughly delightful concert. Josef Stransky conducted, with Henry Hadley as associate conductor. Perhaps the most enjoyable number on the program was the "Tannhäuser" overture. Mr. Hadley directed his own work, "Culprit Fay" rhapsody, which was well received.

Sunday afternoon Florence Macbeth, the popular soprano, was greeted with prolonged applause and won the hearts of her listeners. Her program was excellent, and it is to be hoped she will return next season. J. V. D.

La Forge Artists' Quartet in Concert

The music lovers of Louisville enjoyed a program given by the Frank La Forge artists' quartet on Tuesday evening, May 10. The first number was from "In a Persian Garden," Lehmann, by the quartet, and won enthusiastic applause. Charles Carver, with his beautiful bass voice and exceptionally clear diction, pleased with "Come Beloved," Handel; "Love Is a Bauble" and "Chanson du Tambourin." He also substituted for Sheffield Child, tenor, who had a severe cold, as well as singing in duet with Hazel Silver. Miss Silver, the possessor of a beautiful soprano voice and charming personality, sang three of Mr. La Forge's songs, "I Came with a Song," "Expectancy" and "Song of the Open." The quartet then presented two songs by Mr. La Forge, "Sanctuary" and "Flanders Requiem," the latter proving to be especially effective.

Mr. La Forge appeared as soloist as well as accompanist, playing his own "Romance" and the "Etude de concert" by

MacDowell, winning thereby such an enthusiastic reception that he was obliged to give several encores.

Among the gems of the evening were two duets sung by Mr. Carver and Miss Silver, "Wanderer's Night Song" and "Barcarolle" from "Tales of Hoffman." Dorothy George followed this with an aria from "Samson and Delilah." She is endowed with a lovely contralto voice and dramatic gifts of high order.

The quartet was then heard to advantage in Mr. La Forge's arrangement of the "Indian Love Song" by Lieurance.

Jascha Spivakowsky's Coming Creates Interest

Much interest centers around the American debut of the brilliant young Russian, Jascha Spivakowsky, whose first appearance here will be made quite early in January, 1922, at Carnegie Hall. After that he will go West. During the month of March he will be heard in the South, commencing that part of his American introductory tour under the management of Mrs. Jason Walker, appearing a few days later at New Orleans, under the management of Robert Hayne Tarrant. An invitation to visit Portland, Ore., extended by music lover who heard Spivakowsky years ago at Stockholm, Sweden, had to be declined because of the brevity of the artist's stay in America, although the invitation was accompanied by a contract to play twice at the Portland Auditorium at a tempting fee.

Hamlin Presented with Wolff Manuscript

George Hamlin, eminent singer and teacher, is the proud possessor of an original Hugo Wolff manuscript. And thereby hangs a tale! Out of the goodness of his heart, Mr. Hamlin secured one of the Hoover food cards by which he was enabled to send food to those suffering in Austria. As luck would have it, his beneficiary was none other than Dr. Heinrich Potpescnigg, the pianist and accompanist. A recent mail brought a note from Dr. Potpescnigg in which he not only thanked Mr. Hamlin for his aid, but also told him that he was forwarding to him his "dearest possession." This proved to be the original overture of Hugh Wolff's "Der Corregidor" which the composer had autographed and presented to Dr. Potpescnigg, Christmas, 1895. Needless to say, Mr. Hamlin is very pleased with this valuable and interesting document.

De Horvath with Detroit Symphony

Ossip Gabrilowitsch has engaged Cecile de Horvath, pianist, as soloist for the opening concert next season of the Detroit Symphony Orchestra.

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Information and booklet upon request

Carrie Munger Long, 608 Fine Arts Bldg., Chicago, Ill. Chicago classes April, May, June; Buffalo, N. Y., August. Mrs. Wesley Porter Mason, 5011 Worth Street, Dallas, Texas. Harriet Bacon MacDonald, 3623 Pine Grove Ave., Chicago, Ill., Dallas, Texas, June 1; Chicago, August 1. Virginia Ryan, 1115 Washington Street, Waco, Texas, June 20. Laura Jones Rawlinson, Dunning School, 554 Everett St., Portland, Ore., June 17. Mrs. Ura Synott, 824 No. Ewing Ave., Dallas, Tex. Stella Huffmeyer Seymour, 1219 Garden Street, San Antonio, Texas. Una Clayton Talbot, 3068 Washington Blvd., Indianapolis, Ind. Isabel M. Tone, 469 Grand View Street, Los Angeles, Cal. Normal Class, June 21. Mrs. S. L. V. Nort, 2815 Helena St., Houston, Texas, May 30, Sept. 19. Mrs. H. R. Watson, 124 East 11th St., Oklahoma City, Okla., May 2—June 6. Anna W. Whitlock, 1100 Hurley Avenue, Fort Worth, Texas. Clara Sabin Winter, Yates Center, Kans., Topeka, April, 1921. Mattie D. Willis, Normal Class, New York City, June 15; 915 Carnegie Hall.

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"Who has made the greatest success of all the American singers this Summer."
—London Sunday Times

Musical Comedy-Drama-Motion Pictures

Many announcements of new arrivals on Broadway seem to occupy most of the news space these days. Whatever the season, there is always something anxious to win favor in New York. All the way from the coast came the Fanchon & Moreco show, "Sun Kist," a musical review, to demonstrate with local color that the talent from the "Golden West" compares favorably with our own. The engagement is limited to four weeks at the Globe, and whether good or indifferent, the stay for this length of time is at least definite. The local reviewers were about equally divided as to its merits. Some were very enthusiastic and all agreed than Fanchon & Moreco, the Western stars, are clever even though they bring no great originality to Broadway. The familiar saying is, if they "catch on" there will be numerous theaters that will be glad to house this musical attraction through the summer season.

There was much competition on this same evening, Monday of last week. "The Tavern," with the Chicago Company and our own George M. Cohan as the vagabond, returned to prove Mr. Cohan's own words, that he could play the role better than any other actor. "The Tavern" enjoyed an all season's run with Arnold Daly as the vagabond, and after an extraordinary publicity campaign, proved to the public that it was a play with much originality, and easily placed the production among the popular offerings. The new company, with Mr. Cohan, will occupy the Hudson Theater for several weeks, and of course, will have a following in the interest created in Mr. Cohan's interpretation.

The Theater Guild offered a revival of last season's big success, "John Ferguson," at the Garrick. Almost the entire original cast is in the present engagement, limited to three weeks. Augustin Duncan plays the title role and also directs the company. Dudley Diggs, Angela McCahill and Brandon Peters are also in the cast.

"Shuffle Along," a novelty at the Sixty-third Street Theater and a musical review written and played by negroes, received splendid notices. New York has not had a production of this kind for a number of years and at the present writing indications are that it is going to be a popular production. It has been some weeks since a single Monday night brought so many new attractions. It had the color and atmosphere of a mid-winter week.

Three new productions have changed theaters thereby adding to the newness of things. "Lilom," perhaps the most interesting of the Theater Guild productions for the season, was forced to seek larger quarters. The demand for tickets has been so encouraging that it now appears that the company has settled down at the Fulton Theater for an indefinite stay.

"Enter Madame," after forty weeks' run, decided to close for the summer but the public thought otherwise. When Brock Pemberton, the producer, decided to end the season, the Fulton Theater was leased to the Theater Guild. So the unusual condition arose; of a play getting ready to close and the public clamoring for more. Now "Enter Madame" has moved to the Republic for several weeks at least. Gilda Varesi and Norman Trevor are the stars.

"Just Married" has proven to be such a delightful farce-comedy that, finding the Comedy Theater too small, it has moved to the Shubert. Vivian Martin and Lynn Overmann, of course, are responsible for its popularity. Now, we won't have to wait so long for tickets. The above optimistic conditions do not seem to forecast a dull summer season.

"THE RIGHT GIRL" GOES TO BOSTON.

"The Right Girl," at the Times Square Theater, has only one week more to play here, then off to Boston for the summer. Charles Purcell is the leading man, with Ruth Collins, who has stepped from the chorus over night to the role of prima donna; she made her debut last Monday. It is not very often that such a jump is made.

Emma Trentini has sailed for Italy and expects to return early in the season. Fortune Gallo again promises this star in a new musical comedy. This time it will be "Rosie Posie." These plans may materialize this time.

New York still has a midnight show. Instead of the Wednesday matinee, "Shuffle Along" will give a midnight performance. The Sixty-third Street Theater is a popular place these days.

Richard Carl, Blanch Ring, Charles Wimmer are in the big revue, "The Broadway Whirl," that comes to the Times Square Theater, Monday night, June 6.

Helena Marsh, contralto, sings at the Capitol this week. She started her New York career under Mr. Rothafel five years ago, when at that time was managing director of the Rivoli-Rialto theaters. For the last two years she has been one of the junior singers of the Metropolitan.

This week brought two important openings: the Selwyn and Lew Field production, "Snapshots of 1921," and the John D. Williams' production, "Gold," at the Frazee Theater.

GERTRUDE VANDERHILT SUCCEEDS INA CLAIRE.

Gertrude Vanderbilt is now playing the role of Jerry in the "Gold Diggers," at the Lyceum Theater. She shows considerable talent for the necessary emotionalism that the part requires, and her dance in the second act is exceedingly clever. It is not fair to Miss Vanderbilt to compare her performance with that of Ina Claire, because she does so many things that are really different and really very good. The mere fact that she does not get out of the part what Miss Claire did not mean to imply that her Jerry is not just as acceptable. The main criticism appears to be in the fact that she does not make a definite contrast between Jerry as she was and what she posed as. In this respect Miss Claire, being the greater actress, played with a charming distinction. Miss Vanderbilt is interesting in her rough and tumble interpretation. We have always thought that Jerry was merely one of a half dozen excellent parts in the "Gold Diggers," and could easily be dropped as the star role for indeed Johyna Howland, as Mabel, is someone to reckon with.

THREE OF SAM H. HARRIS' PRODUCTIONS CLOSING.

On Saturday night, "Little Old New York," at the Plymouth, closes after playing thirty-nine weeks. "Welcome Stranger," at the Harris will shut down after thirty-eight weeks, and "The Champion," at the Longacre, with

twenty-two weeks to its credit, thus ending a most profitable season for Mr. Harris. All three of these comedies have been unusually popular, the first two having opened early last season.

"DUMBELLS" TO MAKE WORLD TOUR.

The Canadian organization presenting "Biff, Bing, Bang" at the Ambassador Theater, is planning to take the show around the world. Its Broadway season is a decided success and immediate plans are indefinite. This is the third season for this production, it having played in England for a year with a two years' tour through Canada. Ross Hamilton has been favorably received on account of his very splendid female impersonations. The musical score has given us at least four popular songs.

LEO DITRICHSTEIN IN "TOTO" CLOSES.

"Toto" is now added to the list of plays that are leaving. Last Saturday, Leo Ditrichstein and his company closed their New York season. The play had very good attendance as is always the case with any production that Mr. Ditrichstein brings here. The season has not been as long as one was led to believe it would be, and the closing was unexpected. "Toto," as a play, holds its own with former offerings by this most popular actor.

NEW REVUE AT WINTER GARDEN OPENS JUNE 6.

The date for the new revue at the Winter Garden is now set for June 6. It will not be called "The Belle of New York" but "The Whirl of New York." However, the story is based on the old musical comedy.

"THREE MUSKETEERS" CLOSED.

Owing to the financial support being suddenly withdrawn, the "Three Musketeers" closed after four or five performances at the Manhattan Opera House. Thus ended the scheme of having an opera company offering repertory during the summer. The Southern Opera Company was forced to give bond for its organization before it could open, so a two weeks' salary will be paid in full. The experience of the new company was interesting. A strike of the stage hands and other little details caused the producer plenty of excitement. There are no accurate statements at the present as to just why the Atlanta business men who supported this project failed to continue. This is only another failure added to the long list for the past year making an appalling total of wasted energy and money.

"DEBURAU" CLOSES.

Another play closes this week. "Deburau," the unusual production of David Belasco's, ends its season suddenly, and as we announced last week this play will not go on tour. The season has not offered a more interesting play than "Deburau," and if one were to make out a list of the season's most prominent offerings, however limited in number, "Deburau" would be included. Since the opening performance there has not been a single vacant seat in the house. This one fact alone proves its worth as a dramatic offering to the current season.

NOTES.

Otis Skinner, next season, will play a dramatization of Ibanez's novel, "Blood and Sand." The production will be by Charles Frohman, Inc.

The new playhouse that the Shuberts are building on Seventh Avenue and Fifty-ninth street is to be called the Imperial. It will open in the fall as one of their vaudeville houses.

Bertha Kalich will give some special matinees in the very near future of "Hamlet," playing the title role.

"Clair de Lune" closes its season of eight weeks at the Empire Theater on June 11. Ethel Barrymore, under the direction of Charles Frohman, Inc., will begin in the fall an extensive tour in "Declassée," a most interesting play by Zoe Akin. It will be remembered that owing to the very serious illness of Miss Barrymore the company had to close its tour this winter. John Barrymore's plans for next season have not yet been announced. It is understood that he will go to Europe for a short visit immediately upon the closing of "Clair de Lune."

Charles Dillingham announced last week that John Charles Thomas, baritone, would be starred under his management next season. A new operetta is being written by William La Baron with the musical score by Victor Jacobi. The story will be based on a story by Franz Molnar, entitled "The Wolf."

At the Motion Picture Theaters

"Dream Street," at the Town Hall, continues to be of considerable interest to movie fans. The talking motion pictures, being shown in connection with this feature film, are the main drawing card. At the first showing there were only some introductory features, such as Irvin Cobb telling one of his funny little antidotes and a speaker telling the story of the Kullum phonograph. Since then the program has been constantly added to and many parts of the features of the talking pictures have been introduced. The present experiment is the most satisfactory result that has yet been attained. It seems an almost perfect synchronizing. Talking motion pictures are not new. There have been numerous experiments over the last twenty-five years. It is understood that Thomas A. Edison began to work on the principle as far back as 1887, but most of these early attempts were failures. Orlando Kullum, the inventor of the present talking machine device, now being operated at the Town Hall is the first to achieve anything like satisfactory results.

Carlo Enciso, tenor, has been engaged by Hugo Riesenfeld to sing at his theaters. His debut took place last week at the Rivoli. The young singer is said to be twenty-two years old and has already had some experience in his native country, Mexico, as a singer. He is a pupil of Joseph Vuro. He made a favorable impression at his debut and no doubt will develop into an acceptable acquisition to Mr. Riesenfeld's organization.

The Arcada, a little theater for motion pictures, will be opened on Labor Day at 130 West 42nd street, adjoining

AMUSEMENTS

SELWYN THEATRE 42d STREET W. OF B'WAY
SNAPSHOTS of
with **NORA BAYES** **LEW FIELDS** **DE WOLF HOPPER**
And the SNAPPIEST CHORUS IN NEW YORK
MATINEES WED. AND SAT.

GEO. M. COHAN'S THEATRE, 43d St. & B'way
Evens. 8:30. Mat. Wed. & Sat.
A. L. ERLANGER Presents
The New Musical Comedy
"TWO LITTLE GIRLS IN BLUE"
With a Superb Company of Comedians, Singers and Dancers.

TIMES SQUARE THEATRE West 42d Street
MON. EVE.: **The BROADWAY WHIRL** A 5 Star Musical
JUNE 6th with RICHARD CARLE, BLANCHE RING, CHARLES WINNINGER, WINONA WINTER and JAY GOULD
Best Seats \$2.50
LAST DAYS OF
Matinees, Thur. and Sat. at 2:30.
Charles Purcell in **"The Right Girl"** The Musical Comedy Hit

VANDERHILT THEA 42d STREET W. OF MATT. & SAT.
THE MUSICAL COMEDY HIT
IRENE

HUDSON THEATRE West 44th St.—EVENINGS 8:30; MATS. WED. AND SAT. 2:30
GEO. M. COHAN (Himself)
in **"THE TAVERN"**
"The Season's Laughing Success"

the Bush Terminal Building. This theater is being built by the Keith vaudeville interests, and something entirely new in the way of picture houses is promised in this latest project. There will only be a seven-hundred seating capacity. It is intended that this theater will be used for exploiting unusual pictures.

George C. Hannan will act on the advisory board of the Association of Motion Pictures and Musical Interests as its acoustical expert. He has offered to consult with any member of the Association on acoustical problems concerning the placing of instruments, the correction of tone difficulties, etc., as a contribution to the good cause of this organization. Mr. Hannan is acoustical engineer of the Junius H. Stone Corporation.

The Benda Mask dance that Hugo Riesenfeld introduced at the Criterion Theater during the engagement of William de Mille's "The Lost Romance" proved to be so interesting that it has been announced that the number will be used again during the season at both the Rivoli and the Rialto.

MAE MARSH RETURNS TO THE STAGE.

Mae Marsh, perhaps one of the best known picture actresses in the country, will return to the legitimate stage next season, under the direction of John D. Williams. The offering will be a comedy named "Brittie," by Robert Deering. This does not mean that Miss Marsh will desert the screen. It is possible she will make some pictures while playing here in New York.

S. L. ROTHAFEL DEFENDS MUSICAL SCORE.

There was considerable discussion over the musical score. S. L. Rothafel arranged for the revival of "The Birth of a Nation" at the Capitol Theater two weeks ago. Mr. Rothafel has the following to say in defense of his action in arranging his own musical accompaniment rather than use the original music that was composed by Joseph Brief for the Griffith picture:

"A score is nothing more or less than a musical adaptation or interpretation of the dramatic values of the picture. The art of the musical presentation has progressed so markedly during the seven years since "The Birth of a Nation" was first produced, that different standards and methods of adaptation have educated the public to new musical values. In the original adaptation such selections as "Rienzi," "Frieschütz," "Ride of the Valkyrie," and "Light Cavalry" were used. The movie going public has since then become familiar through the medium of the motion picture theater and popular opera with these operas and the stories of these works, and their usage today in the accompaniment to "The Birth of a Nation" would have seemed inadequate and misrepresentative. The Clan Call, which is an inspired bit of composition, was retained, but in the body of the setting it was thought in better taste to utilize the airs which are contemporaneous with the period of history covered by this American screen classic."

RIVOLI-RIALTO-CRITERION.

George Melford's production, "A Wise Fool," prepared for the screen by Sir Gilbert Parker from his own novel, "The Money Master," is the feature attraction at the Rivoli Theater this week.

The success of "The Woman God Changed" was so great at the Rivoli Theater last week that Hugo Riesenfeld has decided to give it another run on Broadway. It moved to the Rialto Theater for the seven days, beginning Sunday, May 29. The thrill and grip of the photoplay, its clear-cut story and the unusually competent acting of Seena Owen and E. K. Lincoln have won much praise.

Thomas Meighan returns to his old love in "White and Unmarried," which is the feature of the new program at the Criterion Theater the week commencing Sunday, May 29. Meighan first became an idol of the motion picture public in the role of Tom Burke in "The Miracle Man."

THE RIALTO.

Last week was Comedy Week at the Rialto, with Bebe Daniels in "Two Weeks with Pay" as the headliner. The



FREDERICK H. HAYWOOD'S UNIVERSAL SONG AT BURLINGTON, VT.

This class in Universal Song uses the well known song "The World Is Waiting for the Sunrise." Mr. Wilder, of the Wilder School of Music, Burlington, Vt., uses the Chappell publications in his school recitals, and Irene Wilder is to feature the above song at the July recital in the High School Auditorium on July 7. (F. H. Tims photo.)

musical numbers sought to carry out the spirit of gaiety, the first one being the overture, "Capriccio Italien," of Tschaikowsky, Hugo Riesenfeld and Lion Vanderheim conducting the Rialto Orchestra in this delightful picture of sunny Italy. George Richardson, baritone, gave Norah Flynn's "Tim Rooney's at the Fightin'" with unusually good diction, displaying a voice to which it was a pleasure to listen. Lotta Miles, who is familiar to thousands throughout the country as the Kelley-Springfield tire girl, proved quite as pleasing to look upon in real life as in the pictures. She sang Gus Edwards' "When Eyes Meet Eyes," winning the applause of her audiences. The remaining musical number on the program was the organ solo, played by John Priest, which last week was Weber's "Invitation to the Dance."

THE RIVOLI.

It is all very well to snuff at the suggestion that the title makes a difference, but to those who watch the varying attendance at the various moving picture houses, the subject cannot fail to be of interest. "The Woman God Changed" proved attractive enough to more than fill the Rivoli last week. The program opened with the overture to "Oberon," Frederick Stahlberg and Joseph Littau conducting the Rivoli Orchestra with meticulous care. "An Indian Idyll," with Mary Fabian, soprano, and Georges Dufranne, tenor, proved a very attractive bit, albeit the impressionistic settings seemed a bit unfamiliar to say the least. Cadman's "From the Land of the Sky-Blue Water" and two arrangements by Thurlow Lieurance, "Pakoble" (The Rose) and "Pa-pup-ooh" (Deer Flower), were interesting and very well sung, with unusual dramatic feeling. Selections from Lehár's "The Merry Widow," as played by the Rivoli Orchestra, proved as popular as ever, and when the curtains parted to disclose Vera Myers and Paul Oscard dancing the famous waltz, the delight of the audience was unrestrained. The toccata from the fifth symphony of Widor was played by Prof. Firmin Swinnen as the final number.

MOTION PICTURE MUSICAL INTERESTS ELECT DIRECTORS.

The following is a list of the members of the Association of Motion Picture Musical Interests who have been elected to constitute the board of directors: Ernst Luz, Loew Ent., Inc.; Phil Gleichman, Broadway Strand Theater Co., Detroit; Maurice Barr, Saenger Amusement Co., New Orleans; H. B. Franklin, Shea Amusement Co., Buffalo; Mrs. A. F. Oberndorfer, General Federation Women's Clubs, Chicago; H. S. Kraft, New York Concert League; Mrs. A. K. Bendix, Bendix Music Bureau; Nathaniel Finston, Tivoli Theater, Chicago; J. C. Flinn, Famous Players-Lasky Corp., Hermann Irion, Steinway & Sons; Scott Buhrman, "American Organist"; O. G. Sonneck, G. Schirmer, Inc.; Charles K. Harris, Harris Music Publishing Co.; E. R. Voigt, Boston Music Company, Boston; J. G. Estey, Estey Organ Company, Brattleboro, Vt.; Aldcroft, Music Industries Chamber of Commerce.

THE STRAND.

Marguerite Clark, in "Scrambled Wives," was the headliner at the Strand last week and particularly in keeping with the picture was the overture from Herbert's "Naughty Marietta," which opened the program. Conductors Carl Edouard and Francis W. Sutherland led their forces through its tantalizing measures with a verve which met its response in a body of players thoroughly en rapport. For the prologue to the feature picture, Walter Vaughan, tenor, and Ethel Best, soprano, sang Jacobi's "You Are Free." The settings were especially charming, the quaint little house of Pierrette being set in a garden which was rendered the more effective by reason of the black drop. Mr. Vaughan, as Pierrot, sang to his love, who answered from an upper window. Both voices were good, blending with a beauty of tone which was worthy of remark. Katherine Stang, violinist, added materially to the success of the musical program by her excellent presentation of the Sarasate Spanish dance, No. 8; she is an earnest artist whose work shows

the result of much care. The remaining musical number on the program was the Beethoven minuet, played by the organists, Frederick M. Smith and Herbert Sisson.

MAY JOHNSON.

Summer Plans of Adelin Fermin

Adelin Fermin, the vocal pedagogue of New York, will spend the month of June resting in North Carolina. During July and two weeks in August he will be on the faculty of the summer classes at the Peabody Conservatory in Baltimore, Md. In September he journeys to Rochester to teach at the new Eastman Conservatory of Music.

Adelaide Gescheidt's Studio Activities

Singers with merit of high standard are always in demand; such is the experience of those from Miss Gescheidt's studio. Fred Patton, reengaged as soloist at the Fifth Avenue Presbyterian Church, a representative pupil and truly "a live-wire artist," has a record of engagements, such as the Halifax and Pictou festivals, Nova Scotia; Fitchburg, Mass., festival; re-engaged for Hartford, Lowell, Greensboro and Keene festivals; Boston Handel and Haydn Choral; New York Oratorio Society Spring festival; Paterson and Elizabeth Choral Societies; soloist with Naham Franko orchestra at Willow Grove; Walter Scott celebration, Halifax, and numerous others. These engagements were booked from May 1 to June 1.

Judson House, tenor, reengaged as soloist at St. Bartholomew's P. E. Church, New York, is another representative artist who is rapidly making his art and voice known in oratorio, concert and church. He was recently soloist at the Halifax and Pictou festivals, Nova Scotia; Mendelsohn Choral Society, Toronto; Fitchburg festival; "The Messiah" with the New York Oratorio Society, Carnegie Hall; fifteen appearances in oratorio at the Church of the Pilgrims, Brooklyn; Patterson and Elizabeth Choral societies; Woodman Choral Society, Brooklyn; Clef Club, Hartford, Conn.; Keene and Worcester festivals.

Irene Williams, the soprano who has had such a remarkable success as prima donna in the revival of "Ermine," with Francis Wilson and De Wolf Hopper since November, was reengaged as soloist for the Springfield festival. Miss Williams will resume concert, oratorio and recital work during the season 1921-1922 under the management of the International Concert Bureau, Inc. Miss Williams also records for the Brunswick Talking Machine, her records becoming very popular.

Ruth Lloyd Kinney, contralto, is a well known artist in Philadelphia musical circles, soloist at the Presbyterian Tabernacle, Philadelphia; soloist with Sousa's Band, Willow Grove; soloist with the Leman Symphony Orchestra, Atlantic City; Matinee Musical Club, Philadelphia; joint recital, Play and Players' Art Club of Philadelphia, and numerous other engagements.

The pupils of Miss Gescheidt gave a song recital at Carnegie Chamber Music Hall on the evening of May 26.

Current New York Musical Attractions

"Biff, Bing, Bang!" (the Canadian Expeditionary Force Service show), Ambassador Theater.

"Irene" (musical comedy), Vanderbilt Theater.

"Honeydew" (Zimbalist musical comedy. Return engagement), Casino.

"June Love" (charming musical comedy), Knickerbocker Theater.

"Love Birds" (one of the musical comedy hits), Apollo Theater.

"The Right Girl" (a last week show), Times Square Theater.

"Sally" (this season's phenomenal musical show), Amsterdam Theater.

AMUSEMENTS

TOWN HALL 43D. EAST OF BROADWAY
KELLUM
TALKING PICTURES
and D. W. GRIFFITH'S
DREAM STREET
MATS. 50c TO \$1.00 EYES. 50c TO \$2.00

LYRIC THEA. W. 42nd St. W. of B'way
Twice Daily 2:30 and 8:30
WILLIAM FOX Presents

The QUEEN of SHEBA
The Love Romance of the Most Beautiful Woman
the World Has Ever Known

MARK STRAND

Direction JOS. L. PLUNKETT Broadway at 47th St.
WEEK BEGINNING JUNE 5

CONSTANCE TALMADGE
IN
"Lessons in Love"

STRAND SYMPHONY ORCHESTRA, CARL EDOUARDE, Conducting

WORLD'S LARGEST AND MOST BEAUTIFUL THEATRE CAPITOL BROADWAY
at 51st St. SUBWAY TO DOOR

EDWARD BOWES, Managing Director
WEEK OF JUNE 5

GOLWDYN PRESENTS

"THE VOICE IN THE DARK"
with an All Star Cast
CAPITOL GRAND ORCHESTRA OF 80 PIECES

Erno Rapee, Conducting

Presentations by S. L. ROTHAFEL Continuous 12:30 to 11 P. M.

"The Whirl of New York" (opens June 6), Winter Garden.

"The Last Waltz" (new Straus operetta claimed to be the best musical offering presented in New York in years), Century Theater.

"Snaaphots of 1921" (revue, opens May 30), Selwyn Theater.

"Two Little Girls in Blue" (musical play with Fairbanks Twins), Cohan Theater.

"The Broadway Whirl" (opens June 6), Times Square Theater.

The Gray-Lhevinnes Popular

The American Legion of Monett, Mo., recently undertook a big thing for a small town. They guaranteed the amount necessary to bring the Gray-Lhevinnes to their community, and their enterprise was well rewarded by tremendous success. When the Gray-Lhevinnes arrived in Monett, they were met at the train by enthusiastic Legion men, who proudly displayed the fine use they had made of the magnificent Gray-Lhevinne advance printing.

"Fiddlers Four"

What better title could have been chosen for a work devoted to compositions for four violins? The house of J. Fischer & Bro., New York, has announced the publication of the work as forming Supplement No. 1 to Mortimer Wilson's "Orchestral Training," a systematic and progressive course of studies in the techniques of instruments.

The contents of "Fiddlers Four" is primarily intended for four part violin chorus (violin ensemble), although the arrangements may also be played with good effect by four single violins.

Mana-Zucca Joins Hurok Forces

Mana-Zucca, the composer-pianist, has joined forces with S. Hurok's Musical Bureau, and will be under the exclusive management of that organization for a period of years.

OPPORTUNITIES

CO-OPERATIVE CONSERVATORY—

Studios for lease for a year or term of years in Co-operative Conservatory just opened in thriving Southern East Coast city for departments of piano, violin, dramatic art and classical dancing. Artists of high standing and experience wanted. Unusual opportunity. Address "C. M. B." care of Musical Courier, 437 Fifth Avenue, New York.

LARGE BEAUTIFUL STUDIO, waiting room, new concert Steinway Grand, to rent, four days per week to responsible person. Apply Louis Simmons, 261 Fifth Avenue, New York City.

ST. LOUIS SYMPHONY MAY GIVE KANSAS CITY SERIES

St. Olaf Choir Receives High Praise—Pietro Yon Conducts Master Class—Bauer and Thibaud Close Fritschy Series—Harold Van Duzee and Moses Boguslawski Are Heard—Notes

Kansas City, Mo., April 25, 1921.—The St. Louis Symphony Orchestra, of which Rudolph Ganz is the new conductor, may give a series of ten concerts in this city next season. A group of Kansas City business men received these tentative plans with enthusiasm, as have also a number of music lovers. If the city defers organizing and supporting its own orchestra, it should rejoice if plans for this substitute become definite. Louis W. Shouse, under whose successful management La Scala Orchestra played to an audience of 10,000 people, believes the plan valuable.

ST. OLAF CHOIR RECEIVES HIGH PRAISE.

Those who were fortunate in hearing the St. Olaf Lutheran Choir, at the Shubert Theater, April 3, had only hearty praise for the remarkable singing of the choral body under F. Melius Christiansen's conductorship.

PIETRO YON CONDUCTS MASTER CLASS.

Pietro Yon is giving a series of three organ recitals while in Kansas City. These concerts are a separate feature of the five weeks' master class which is being held here under Powell Weaver's direction. Mr. Yon, as a pedagogue, is proving that inclination, application and infinite pains mean success, and as a concert performer has shown that his work is built on a foundation as solid as such a combination creates. Students are attending from New Jersey, Texas, Illinois, Minnesota, Oklahoma and Washington.

SCHOLARSHIPS PRESENTED BY SORORITY.

The Mu Phi Epsilon Sorority recently gave the last of its successful and well planned programs. The proceeds received from these morning musicals formed substantial scholarships which have been presented to Geraldine Shepard, pianist, this being her fourth scholarship, and to Beulah Marty, violinist. Miss Marty also won this year the Missouri State Federation of Clubs violin scholarship. A similar series, for the same purpose, has been announced by the secretary for next season.

FRITSCHY SERIES CLOSES WITH BAUER AND THIBAUD.

On April 12, Harold Bauer and Jacques Thibaud closed Mr. and Mrs. W. A. Fritschy's concert series of the season. Both artists were enthusiastically applauded by an audience that filled the seating capacity, orchestra, pit and stage. The A major César Franck sonata for piano and violin was one of the artistic features of a splendid program made up of ensemble and solo numbers. The Fritschys, who for years have successfully supplied many of Kansas City's concerts, announce a partial list of concerts for next season, which includes Mario Chamlee, Flonzaley String Quartet, Hulda Lashanska, Ignaz Friedman, Emilio De Gogorza, Erika Morini and Jascha Heifetz.

HAROLD VAN DUZEE'S CONCERT.

Although several weeks have passed since Harold Van Duzee's concert in the Grand Avenue Church, a clear impression of his excellent work remains. He is gifted with a dramatic tenor voice that is always used with artistry. He also possesses the gift of program making. Mr. Van Duzee, who was formerly Oscar Seagle's assistant, now instructs in the vocal department of the Horner Institute of Fine Arts.

MOSES BOGUSLAWSKI PLAYS FOR PATIENTS.

Recently Moses Boguslawski returned to this city and for his many admirers played a program which included Beethoven, Chopin and Liszt.

While in the city Mr. Boguslawski, who is a believer in the theory of music restoring worn and tired nerves to a normal condition, gave a demonstration along those lines for the patients of the General Hospital.

NOTES.

Mrs. George Cowden, whose lovely soprano voice is always used with taste and intelligence, sang at a Mu Phi

MUSICAL COURIER

Epsilon Sorority musicale a song, "Homesickness," by Sansone. The text, an inspired verse of great beauty and depth of feeling, was written by Mrs. M. K. Powell, who is critic of arts for the Kansas City Star.

Dr. Hans Harthan, April 10, conducted the Catholic Choral Society's singing of Haydn's "Creation." Soloists were Elsie Harthan Arendt, Elwin Smith and William Phillips.

Carl Busch's pupil, Edith Brokamp, in her piano recital, in which were heard works of Bach, Mozart and Rachmaninoff, was assisted by Martha McKinley, accompanist.

Clyde Matson, tenor, and Arvid Wallin, pianist, both instructors at the Horner Witte Institute of Fine Arts, recently gave a concert at the Athenaeum.

Joseph Hislop, tenor of the Metropolitan Opera Company, delighted a large audience in Convention Hall, April 14. Mr. Hislop sang under the auspices of the St. Andrew's Society.

Many hundred dollars have been added to the scholarship fund of the Kansas City Musical Club as the result of the benefit concert at Convention Hall, when Louise Homer and her daughter sang.

B. P. L.

Bravo, Isaacson and the New York Globe!

To the MUSICAL COURIER:

I wish to commend very highly the recently published statement of Berthold Neuer, newly elected president of the New York Piano Club. I refer to his attitude upon newspaper discussion of music, upon the style wherewith criticism and concert reporting is written.

It is only too true that the average article about music is Greek to the average reader, and is made up entirely of matter of no interest to Mr. Smith and his daughter.

Our musical commentators must realize that if they would be read by the larger crowds, they must write for them. Our musical reporters should be made to realize that even if their attitude is that they prefer the limited few of the elite—that they should get themselves a job upon a publication other than a newspaper, which is intended for all who have the pennies to buy the sheet! I have no quarrel with the man who selects the Atlantic Monthly and the Dial for his highly academic discussions, but if he foists class-room matter on an unsuspecting public, he is not fulfilling his duties.

It was with the attitude that I might interest the ninety-eight per cent, in music, that I started to write for the New York Globe, six years ago. I do not profess to be able to compete with the learned gentlemen who are my contemporaries on the New York dailies, nor to hold one tiny fraction of their historic knowledge within my smaller set of brains.

My only quality is that I have sought to commune with crowds and to speak to them in a language which they could understand—my delight has been to try to communicate my joys and reactions in music in a way that they could understand.

I am happy indeed that the stand I have taken for six years (very often amidst the jeers of my learned friends) now is the stand which the thinkers are applauding and urging on the whole newspaper and periodical world. The New York Globe has led the way.

If I may be permitted to suggest an idea which is in my mind, I would take the liberty of urging on the music art and trade this attitude:

The New York Globe has done what you would like to see carried out by all newspapers of America. It has given more liberally of its space than has any other sheet in the country; it has written of music in a language fit for the large crowds; it has made a propaganda for music historic and epoch-creating, through its concerts, classes, etc. . . . During Music Week, the Globe gave fifty columns of editorial space, or more than all the daily newspapers of the country put together!

It gave one hundred and twenty-seven concerts or more than all other activities of all the concert people put together!

Now since The Globe of New York City has done this work, it would appear the wise policy to so declare—to point to the Globe as the exemplar of the whole policy you advocate.

I am prompted to make this suggestion because in the article written about Mr. Neuer's suggestion, the impression is left—unintentionally, I know—that no newspaper is doing the work, whereas it is universally* known throughout the world that the New York Globe has carried the banner of Music for the People through its columns and propaganda now for six years, under the humble direction of

Yours very sincerely,

CHARLES D. ISAACSON,
Editor "Our Family Music" Page.

*Clippings from all over the world bring to mind the fact that The Globe idea has captured all thinkers. This morning's mail brought a long article from South Africa.

Telmanyi's New York Debut October 1

Emil Telmanyi, the distinguished Hungarian violinist who will visit this country next fall, will make his orchestral debut in America as soloist with the Philadelphia Symphony Orchestra, under Mr. Stokowski, the middle of October.

In November he will start in the Middle West with an engagement with the Art Society in Pittsburgh and recitals in Cleveland, Chicago and other cities.

New York will hear Telmanyi immediately after his arrival on October 1.

June 2, 1921

TORONTO MUSIC NOTES

Toronto, Can., May 1, 1921.—Francis De Bourguignon, pianist, who lived for a time in Toronto, gave a recital in Foresters' Hall, when he performed eight preludes by Chopin, Tschaikowsky's theme and variations, and a suite "L'Almanach aux Images," by Gabriel Grovlez, and a few other numbers. His technic enabled him to give praiseworthy renditions of some numbers on his program. Indeed some were played with considerable distinction, yet others again were somewhat rough and lacking in chaste refinement. The audience, however, seemed pleased, as there was considerable applause during the evening.

A number of Frank Welsman's pupils gave a recital in the hall of the Canadian Academy of Music recently, and demonstrated their proficiency as pianists by playing with commendable resources compositions by Beethoven, Brahms, Tschaikowsky, Olsen, Grainger, Seeling and Liszt. Those taking part were the Misses Harper, Clarke, Brown, Williams, Neeve and Albert Proctor.

A recital by pupils of Viggo Kihl, the Danish pianist and teacher at the Toronto Conservatory, April 19, revealed some excellent talent, with qualities of pianism refreshingly attractive.

The pupils of Lina Adamson gave an exhibition of their skill as violinists in a recital recently held in the Conservatory. Jean Hanna and Marie Smith disclosed appealing tone and fine execution, as did also Ivan Holmes in his playing of Godard's "Adagio Pathétique."

Ruth Thom Dusseau, Toronto singer and pupil of Sig. Carboni, has been engaged to sing with the Chicago Opera Association next season. Mme. Thom-Dusseau has an excellent voice which she uses delightfully, and in addition has a charming stage presence.

The sixth and final concert by the Canadian Academy of Music Quartet was given Saturday evening in the hall of the Institution when two movements from Dvorak's piano quartet in D major, op. 23, and Beethoven's string quartet in E flat major were admirably presented. The latter number, a most difficult work, was played with a verve and brilliancy quite compelling. The Dvorak number with its warm, grateful melodies and characteristic rhythms, was ably performed, with Frank S. Welsman playing the piano part. Lenore Ivy, soprano of sterling skill, sang songs by Cyril Scott, von Kunits and MacFadyen, which gave additional pleasure.

Sig. Guerrero, the South American pianist, who has been in Toronto for the past three years, gave a recital the other evening in Foresters' Hall, when he presented further examples of his ability as a pianist. He gave the Schumann symphonic variations, Chopin's barcarolle, op. 60; Debussy's "Afternoon of a Faun," Liszt's transcription of Wagner's "Isolde's Love Death" and Saint-Saëns' valse etude. Sig. Guerrero has a big tone, sometimes a little forced and strident, but he plays for the most part with refined sentiment and musicianship. Two pieces, a tango and "Valse Triste," of his own composition, were also on the program.

Margie Munro, a young girl with a beautiful voice, gave a song recital April 22 and won an immediate success. She has uncommon natural gifts and already sings with a degree of authority. Dalton Baker, her present teacher, played her accompaniments.

A local operatic company, calling itself The Savoyards, has been presenting two or three of the operas by Gilbert and Sullivan, under the direction of Reginald Stewart, and has been receiving warm support and enthusiasm. "The Mikado" was presented the other evening with real finish, the chorus and principals performing with genuine ardor. W. Richard Curry, taking the character of Ko-Ko, was splendid, his acting and singing being admirably suited to the part. Alfred Rostance, as Pooh-Bah, was likewise excellent, and the other principals, Grace Patterson, Elsie Disney, Constance Stewart, Kate Jackson, Warren Hillerd, Austin Douglas and George Stewart, sang and acted their parts like veterans.

The Toronto Conservatory of Music annual closing concerts were held in the large convocation hall of the University two evenings of last week, and the large audiences attending were pleased with the nature and excellence of the offerings. A large number of advanced students in all departments of practical music appeared, and they one and all did themselves, their teachers and the institution they represented much credit.

W. O. F.

Laura Kuhnle a Busy Teacher

Laura Kuhnle, of Philadelphia, is completing her sixth year as a teacher, and the season has been so successful that she has been unable to accept all of the pupils who sought instruction from her. For the benefit of these students Miss Kuhnle will hold special classes from June 1 to July 1.

William Robyn Booked in the South

William Robyn, who made a successful debut this season at Carnegie Hall, seems to be a favorite in the South. He appeared recently on the artist courses in Greenville, S. C. and Miami and Tampa, Fla., where he was received with enthusiasm. He filled an engagement on May 27 in Glenville, W. Va., before the State Normal School.

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